





The Drama Section Presents "Aaron Slick of Punkin Crick" A COMEDY IN THREE ACTS

> Friday Evening, May 24, 1946 at eight o'clock

> > Club Auditorium

Admission 42 cents

Federal Tax 8 cents

Total 50 cents

ARCADIA WOMAN'S CLUB Aaron Slick of Punkin Crick

A CLEAN RURAL COMEDY

in Three Acts

by Lieutenant Beale Cormack

directed by

Margaret Talcott

Friday, May 24, 1946 at eight o'clock

CAST

Aaron Slick	Harry Russell
Mr. Wilbur Merridew	Roger Miller
Clarence Green	
Mrs. Rose Berry	
Gladys May Merridew	Mary Young
Litter Sis Riggs	Marian Bennett
The Girl in Red	Diana Tupper
and Hatal Guarta	

and Hotel Guests

Act I

Mrs. Berry's Kitchen on an Oklahoma Farm

Act II

Same Scene, later in afternoon

Act III

A Chicago Cabaret, a year later

SPECIALTY NUMBERS

Tyroleans	Cappy and Drew Froelick
Double Strut	Sandra Tyson, Verjean Mitchem
Eccentric Dance	Billie Hooks
Songs	Diana Tupper
Stage Manager	John De Merq
Properties	Lillian Ross
Wardrobe	Emma Rogers
Music	Florence Anderson

Shaw's Wit Challenge to Filmgoers

BY PHILIP K. SCHEUER

"Caesar and Cleopatra" offers a new kind of adventure in cinema. It is often magnificent as a spectacle; but it is also George Bernard Shaw, and Shaw means comedy. And Americans have always been leery of comedy in their "costume pictures"—unless it is outright burlesque like Bob Hope's "Monsieur Beaucaire."

The Technicolor production at the four Music Halls isn't burlesque or even satire as we know it. I would call it the Roman equivalent of an English drawing-room comedy. It is shot through with witty sayings, yet the audience yesterday laughed at few of them. I imagine the pageantry overawed them; I know much of the plot puzzled them. It puzzled me, anyhow.

Like Play in Theater

One reason for this is that time has one dimension in life, another on the stage and still another on the screen, "C. and C." has been photographed with a mobile enough camera but its tempo remains that of the stage. The play contains speeches of wisdom and great beauty, but midway through too many of them one is conscious that they ARE speeches and the thread blurs or is lost.

Every movie scene has its breaking point. What that point is, when it is reached, may well be the concern of Gabriel Pascal if he intends to persist in bringing Shaw to the films—as

he certainly does.

The story deals with Julius Caesar's conquest of Egypt—and its beauteous queen, Cleopatra. His conquest of the queen is, in Shaw's version, military rather than romantic, although obviously Cleo is willin'. His conquest of Egypt is complicated by the fact that not only Egyptians but Romans as well are split into rival factions.

Quick Recovery

I grasped the general idea of this, but confess to being bemused during the middle section. Toward the end, when things began to pop, I sat up and took a lively interest in events. However, the final desert battle between Caesar and the Ptolemy-Achillas faction is told in a disappointingly brief montage and has none of the irresistible sweep of the assault in "Henry V."

"Brilliant" seems to me safely the word for the playing of Claude Rains as Caesar and Vivien Leigh as Cleopatra. Rains' (and Shaw's) Caesar is not the conventional conqueror, but a man whose strength of character is rooted in his humility and who would govern "without punishment, without revenge and without judgment." The conflicts within the play arise when others, friend and foe alike, violate this—to Caesar—inflexible principle.

Almost literally, Rains makes this Caesar grow in stature before one's eyes. Thinner Scarlett

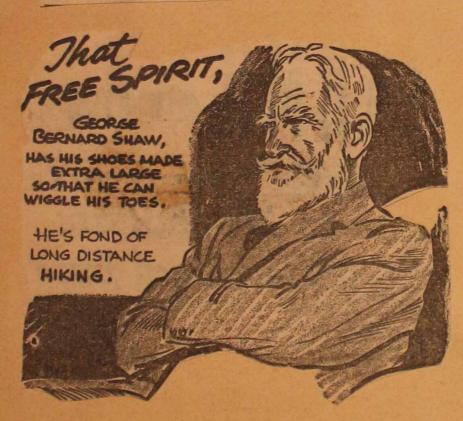
Miss Leigh's Queen—girl and woman—is of many moods. Her coquetry, her teasing, recalls a provocative quality all but lost to the screen of late years—well, practically since her Scarlett O'Hara. Definitely, she can act; the humanness comes through, despite the bizarre trappings. But she has lost weight alarmingly.

The general excellence of the cast is emphasized by Flora Robson as the Queen's slave; Stewart Granger (Appolodorus,) Anthony Harvey (the boy Ptolemy,) Francis L. Sullivan (Pothinus,) Basil Sydney (Rufio,) Cecil Parker (Britannus,) and Raymond Lovell (Lucius Septemus.) Renee Asherson, the Princess of "Henry V," has a bit

as Iras.

Many individual color shots are lovely, but the matching is uneven. The score is by Georges Auric. Pascal produced and directed and "G. C. F." (i.e., J. Arthur Rank) presents this United

Artists release.



Mrs. Timerhoff Honored by Woman's Club

Mrs. E. E. Timerhoff, "Timmic," to her countless friends, shed tears of joy at the first meeting of the Arcadia Waman's Club when she was presented with a life membership in the club. This is the first inctance that the club has bestowed such an honor, and it did so in an unanimous vote of the membership in appreciation of "Timmy's" years of devoted service to the club.

"Timmie," has had 41 years of California activities, and they included free lance writing, interviewing movie stars of yesterday among whom were Reginald Denny and Nazimova. She wrote a column and feature stories for the Examiner and papers in the middle west, wrote verse for greeting cards, created gowns, wrote for magazines and arranged broadcasts over KFI and KHJ.

She wrote three songs during World War I, that were published. Among the celebrities Mrs. Timerheff met in her colorful career were Charles and Kathleen Norris, Will Durant, Edgar Guest. Eleanor Glynn and Munroe McItosh. One of her dearest possessions is a note written to her by Ella Wheeler Wilcox, and a note from Teddy Roosevelt and Mr. and Mrs. Coolidge.

She was one of the founders of the California and Landmarks Section of the Arcadia Woman's Club, and has always played an active part in the section's activities.

One of the high spots in her memories is a trip to Alaska with her husband. They traveled the coast route to Seattle, then through the inland passage on the "Queen." Wherever she traveled "Timmie" carried her Corona, to make notes of interesting places and events and pass them on through the newspapers.



CHANNING POLLOCK

Noted Author Dies at New York Home

SHOREHAM, N. Y., Aug. 17. U.P.—Channing Pollock, 66, noted author, playwright and dramatic critic, died at his summer home here today of a cerebral hemorrhage.

Pollock had been in good health until Thursday when he began feeling ill, friends said. Wife Died in March

His daughter, Helen, was at his bedside when he died at about 3:30 p. m. today.

3:30 p. m. today.
Pollock's wife, the former Anna
Marble, died last March 31.

Pollock, a native of Washington, D. C., began his career in 1895 as a dramatic critic for the Washington Post after graduating from Colgate University.

Colgate University.

He then went into public relations work, being press agent for William A. Brady and the Shubert Brothers, New York theatrical producers, until he retired from that activity in 1906 to devote his time to dramatic writing.

Score of Plays
While authoring a score of plays
and writing several books on the
theater and theatrical figures, Pollock also was dramatic critic of
various magazines.

Among his best-known plays were
"A Perfect Lady," "A Game of
Hearts," "The Enemy," "The Grass
Widow," "Mr. Moneypenny," "The
Sign on the Door" and "The Fool,"
Pollock lectured extensively.
More recently, he was actively engaged in radio work and wrote a
weekly column for the Hearst American Weekly.

Clara Morris Hostess To Group at Brunch

Waffles and sausage were served by Clara Morris to members of the drama depaitment of the Woman's Club when they met for brunch at her home on North Santa Anita avenue last Monday. Ethel Frentress, chairman, presided at a short business meeting. A wonderful day was reported by the following: Louise Dressler, Mary Young, Eva Young, Milded Kennett, Emma Rogers, Alice Moss, Caroline Ganther, Bebby Kennedy, Caroline Gamroth, Davett Green and Ethel Frentress and Clara Morris.

'I Shall Be There'

Just a few weeks before his death. Channing Pollock, well-known dramatic writer, related to a little group of four men the following touching incident: A few months before her death, my wife, Anna, knowing that she would not live much longer, mentioned it to me one day. I told her she must not leave me and that I would be lost without her.

"With a smile she answered, "What makes you think I am going to leave you? I shall be nearer than ever. Someday you will be sitting at your desk, writing. You will stop and you will begin to grope for just the right word or the right combination of words to say the thing that will be in your heart. Then something will guide your hand to write just that word or group of words and that something will be me. I shall be there, helping you, as I have been all through the years."

Introducing

THEATRE AMERICANA

Altadena's Community Players

THEATRE AMERICANA, a non-profit corporation, opens its eleventh year with this 1946-47 season. In an effort to develop the creative arts, the theatre produces original plays of American background and history; provides opportunity for expression and experience in the field of the theatre and allied arts; and encourages new talent in these fields. With community cooperation, Theatre Americana will continue to furnish entertainment appealing to varied interests, of accepted high standard.

PRODUCTIONS

THEATRE AMERICANA produces five plays a season-mostly light comedy, with some drama and a melodrama at the end of the year.

Why not become a member of Theatre Americana and attend the productions regularly? You can indicate your continuing interest and concrete support by buying a \$5.00 membership, for which you receive a book of six tickets for the 1946-47 season. This is a saving of 20 per cent over the price of single tickets. Here is your opportunity to pay off social debts by staging a theatre party at one performance with the purchase of a book of six tickets. The book will be honored at any ensuing performance.

FREDERICK WARDE PRIZE

THEATRE AMERICANA offers a \$100 prize for the best regular length play produced each season. The play must be of the American scene and not previously produced by professionals. Annual deadline February first. This prize is offered in honor of the late Frederick Warde, the great Shakespearean actor whose granddaughter is an active member of the theatre.

THEATRE AMERICANA

W. D. Davies Building at the top of Lake Avenue, Altadena

1946-47 Production Dates

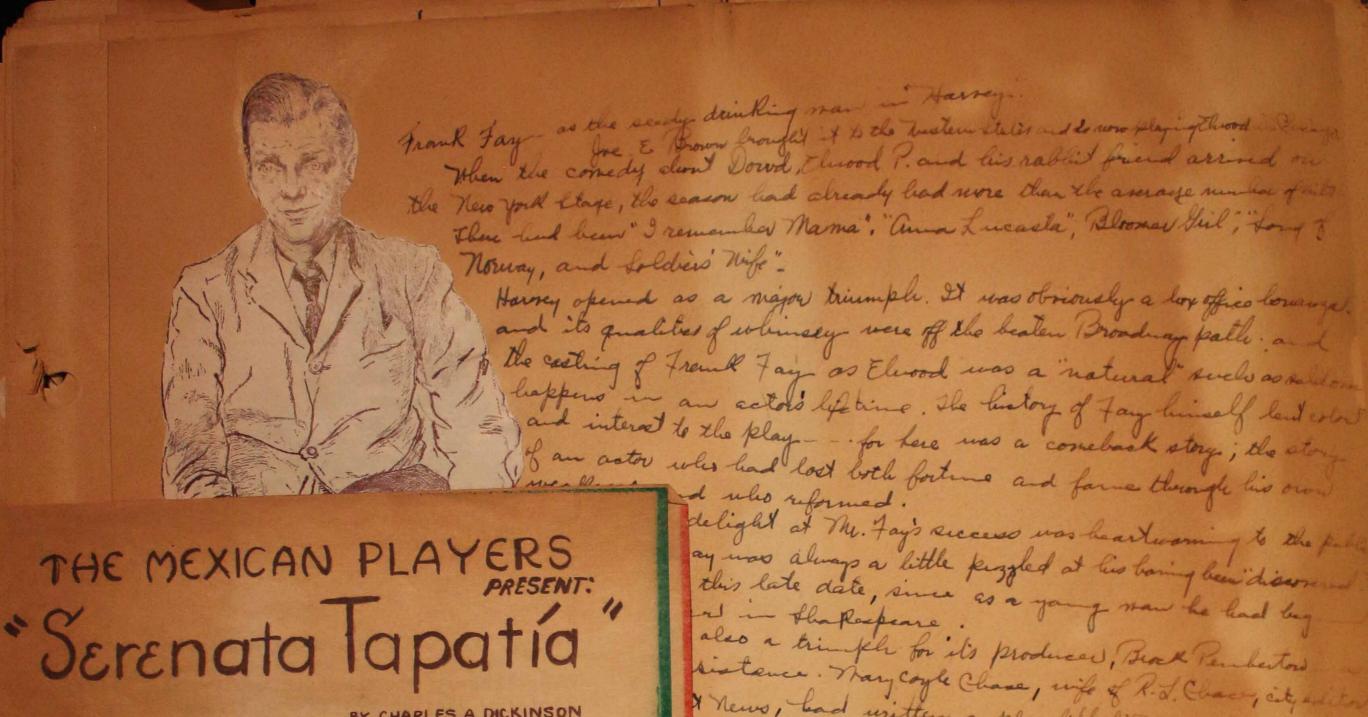
December 5, 6 and 7

February 6, 7 and 8

April 3, 4 and 5

June 5, 6 and 7

577-1703



TRINI 46

JUNE 12 to JULY 20
WED: THURS: FRI. SAT: at 8:30, WED. AND SAT at 2:30

PADUA HILLS THEATRE

-CLAREMONT - CALIFORNIA

seatence. Trang coyle Chase, wife of R. L. Chaco, city and I News, had written a play littled now you've done it tow had produced it. The play was a rapid failure, to give up playwriting. When she finaled another one sent it to Perherton. The liked it although, as he has was the story of a mildly but permanently liquored falls itom's best friends didn't bill it. His wife read 210 sector antoinette Perry, read it and came forten eled to was going to do the play any my were mailed between him and the author in & he actors who read "Pooka" and turned it down Reading for the manager. It was everylody agreed, of freepline well for the role of Elwoods distraight suches e in Boston it had been renamed Herry - that he ril . which was Elwood Donds companion . It to make formand played in Boslow in which Harry us have I was not fring that way, so remover on here s play was awarded the Pulitzer prize no the heat of in New York in 1944.

oth. The play Harvey was reviewed by the Miller actually seen the play "Harvey."

of the Drawa Lection, held it the home of

1000 , in any 1946.

Britisher to Play Roosevelt

Godfrey Tearle Here to Portray Late President

BY JOHN L. SCOTT

Godfrey Tearle, 61, first president of British Actors Equity, vice-chairman of the London Theater Council, and distinguished actor of the English stage for half a century, finally has capitulated to the lure of Hollywood films. Recently arrived in the cinema capital and ensconced in a newly built hotel -without room service-Mr. Tearle is now playing the role of Franklin Delano Roosevelt in M.G.M.'s atom bomb feature, "The Beginning or the End."

How did this bellwether of the British footlights happen to accept an assignment of portraying the 31st President of the United States?

Journeyman Actor

"I'm what I would call a journeyman actor," said Mr. Tearle, who in make-up bears a striking resemblance to the late President. "And I imagine it was because of Raymond Massey's recommendation that I was quickly bundled off to America, For some time Mr. Massey and I have talked about doing a sketch-he as Lincoln and I as Roosevelt-wherein the two meet in the after-world. This trip is undoubtedly the result of our talks.

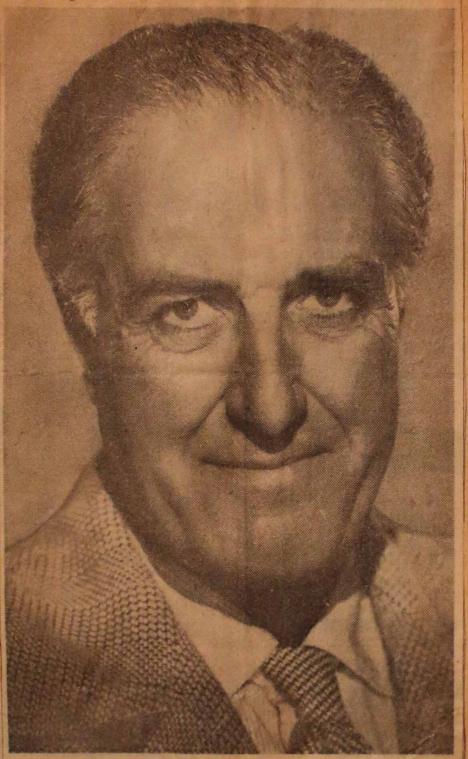
"Anyway, I was living a quiet life in my Cornwall home, having temporarily retired after several years of entertaining troops, when they gave me the job and packed me off.'

No Fears Felt

In regard to the controversy over Lionel Barrymore portraying F.D.R., Mr. Tearle says he thows only what he has read and isn't particularly interested. He hasn't met any members of the Roosevelt family yet, though he would like to.

The tall, spare-framed actor

has no trepidation about tak-pspeeches in my characterization ing the role. "A journeyman and because most of the people actor is a man who has earned of this country knew Mr. Roose his spurs over the years play-velt only by his voice and ing all types of parts," Mr. visage, I can act and talk as Tearle explained. "I don't make Turn to Page 3, Column 1



JOURNEYMAN ACTOR — Godfrey Tearle, brought to Hollywood from quiet English country life, so describes self. He will enact Roosevelt role denied Barrymore.

Rooseveltian Role Goes to British Actor

Continued from First Page

any man would in his private these tremendous homes with life, and how many persons swimming pools, etc., are truly would or could contradict?

Born in New York

"Besides that," he continued, "Americans, who know very lit- age, and whose biography in tle of the English stage, won't feel that a professional Thespian runs for three pages, doesn't is doing the part which would ticularly. not be the case if a regular Hollywood cinema player ap-

peared." After 50 years of continuous that the stage does," he said. acting duty in England, the Continent, Africa and two appearstage, and especially in the clasances in New York in "Carnival" sics, one must make use of his and "Flashing Stream," Actor body to project the meaning of Tearle feels he's a sort of "in- the lines. In the movies one ternational complication." It raises an eyebrow, whereas beseems he was born in New York head, his arms and legs." of English parents in 1884, but | Would Godfrey Tearle considat that time they didn't keep er a Hollywood contract? birth certificates, so he's now "That remains to be seen," he not sure whether he's a British cautiously said. "But I don't

Salaries Here Amaze should be mixed. A man should do one or the other." forces in World War I," Tearle said, "and during the late conflict I entertained troops under new passports, British and American. However, I now have only the British passport.'

Like many another veteran of the footlights, Mr. Tearle is amazed at Hollywood film salaries. "Why, they make as much in a week as we used to make in a year playing the best in stage fare," he exclaimed. "And amazing.

The player, who started with his father's Shakespearean company when he was 9 years of "Who's Who in the Theater" hold with this movie acting, par-

Misses His Audience

"It never has and never will hold the fascination for an actor

"I will gladly admit that 'ham'

subject or an American citizen. think the cinema and the stage

very pleasing "Harvey" at the eached Chicago with his company in that unique drama and settled down for a stay which should continue all winter. Meanwhile, Bert Wheeler has stepped into the title role with the original "Harvey" company in New York, while Frank Fay, who created the part, is on vacation. Fay is passing this vacation in, of all places, Hollywood! There are still 19 shows going in New York, despite the dog days. The only new one is "Maid in the Ozarks" which finally Maid in the Ozarks' which finally braved metropolitan audiences after touring the hinderland for five years. Even eits producer, Jules Pfeiffer, says it's punk; so did the New York critics, unanimously. The public agrees it is flowing into the theater, in capacitar in the first how had pacity, to see just how bad



BERT WHEELER He's Harvey Now

MARGARET WEBSTER, daughter of Dame May Whitty, and Eva La Gallienne are two of the leading spirits in a group which will establish an American Repertory Theater. They will produce the plays of all countries which reveal the profounder aspects of society. Public subscriptions to support the movement will amount to \$300,000. The first season six plays will be produced, three different ones being presented each alternating week. The companies will tour America from coast to coast.

In 1661, the first women appeared on the English Stage.

Ethel Barrymore from now on will act only on the screen. She was the last member of the famous trio to hold out. But pictures have finally won her over completely. She's signed a long-termer with David Selznick, Her first will be the role of Lady Harfield in "The Paradine Case" with Gregory Peck and Ann Todd. It's an Alfred Hitchcock special. Ethel said to me, "I'll always have a special place in my heart for the theater, but I do think I've earned an easier life than one-night stands." Well, so do we, and we're delighted,



SINISTER—The word for Actress Judith Anderson who portrays a role similar to her outstanding role as Mrs. Danyers in "Rebecca" in her latest picture, "The Diary of a Chambermaid" currently at the four Music Hall Theaters. Film stars Paulette Goddard and Hurd Hatfield are featured.

A LITTLE ROOM V

By ALICE BASKIN

"I am a shadow, existing in a dream, everything that was, everything that I once knew is gone, burned, mutilated."—Sonia Botshkowsha. (Formerly of the Berlin Theatre.)

There is in Germany today a new form of theater - a drama born out of black misery, so darkly evil in its revolting horror one wonders how either actors or audience can endure to rekindle the searing flame of memories that, ten years ago, no sane mind could have accepted as possible to human experience. In "The New York Times" of Sunday, June 30, Joseph Wolhandler tells of the Bergen-Belsen Players. These are a troupe of "Kazet," of concentration camp actors, who by some miracle of spiritual power, or superhuman measure of endurance, survived the Nazi extermination centers, and now recreate for their audiences, still homeless, still "displaced," still held under surveillance, the infamous, ineluctable sufferings they shared in common.

For, during those Gestapo-ridden years, "despite the banning of all non-Aryan cultural activities," Mr. Wolhandler writes, "small groups of actors would gather when the lights were out and surreptitiously perform for their fellow inmates. The crowded barracks room served as their stage, and the audience huddled together on the triple-tier barrack bunks in the semi-darkness. The windows having been masked with blankets, these unconquerable men and women, as desperately starved for hope as for physical nourishment, would take heart of grace to sing folk songs, dance folk dances, or even remember and re-enact parts of the plays they had been used to appear in. "Wearing the striped prison garb with the yellow star of David pinned over their hearts, they would all hum in unison as one or two actors took the center of the stage to perform."

After liberation it was these same actors, or those of them who still lived, who formed themselves into the Concentration Camp Theater, directed by Samuel Feder, formerly associated with Max Reinhardt and Erwin Piscator. Having endured the unendurable together, they, above all others, must understand the tragic need for healing, for spiritual consolation of audiences they refuse to cheapen by any show of softness or evasion. Indeed, the quality that most impresses American correspondents who have attended a performance of the displaced persons theater, is the agonizing, unblinking realism of its programs. "Scenes with flames reaching out onto the stage depicting Jews being led to the crematorium, or showing Germans crushing the skull of a child, are commonplace," reports Mr. Wolhandler It would be as out of place to applaud such a performance as to applaud the inspired passion of Hebrew poets and prophets calling down the wrath of God on the enemies of Israel. Often, indeed, an audience of 3000 will break into hysteric tears and wailings throughout a production. For the theater tothese broken remnants of once well-placed, prosperous, respected. men and women, is something much more than entertainment. It is the symbol of their will to resurrection, to rebuild out of the ashes of Europe their age-old, incorruptible, racial culture. Also the theater is their medicine, the emotional rejease of deep-frozen endurance, thawing the heart and strengthening the spirit to renewal of endeavor.

BILL HENRY

ALEXANDRIA (Va.) — Of a Saturday night nowadays there's a 20th century atmosphere here that's just a little remindful of the days, a couple of centuries ago, when this town was considered a great port. Such places as Gadsby's Tavern resounded to the oaths of sailors and cavaliers.

ATMOSPHERE-There are soldiers from Ft. Belvoir, marines from Quantico, government workers from the Pentagon or the naval torpedo factory milling about the streets, the more or less modern counterparts of the less numerous gentry who were there when the town was young. This, you know, is a town full of history. You can visit Christ Church and see the pews occupied by George Washington and Robert E. Lee, you can have a good dinner at the Old Club, part of which was a clubhouse used by Washington and his friends. You can visit Carlyle House where, some people say, the American Revolution was born.

Over Burbank Way a new organization has been formed, one that we feel bears watching. It all began when Lt. W. L. Dixon of the Burbank Juvenile Bureau decided that something concrete must be done about the rising juvenile delinquency. Believing that a country with the intelligence and culture of ours can solve this problem, he founded the Sterling Club.

The Club is designed to fill the need of good wholesome recreation for boys and girls, near the home, and under community supervision. Just a sample of its plans for July give a good idea of its purpose: Rehearsals and production of "My Sister Eileen" by the Burbank Powderbox Players, free movies, beach parties, craft groups, baseball games, and dances for teen-agers.

The Sterling Club is striving to place a playground about every four blocks, to comply with the recommendation of the National Playground Association. Its record is a fine one, for it has installed 7 parks in 7 months!

If your neighborhood wants a club or playground, the first step is to find at least 10 neighbors who can see the need. Then call a meeting and an officer of the Club will come to help you form a new one. Once the club is formed, it will be officered by the folks who live around you. The site for the playground is leased or borrowed and work can begin in good neighborly fashion, with the fathers digging a few post holes on Sundays, the mothers supervising the parks, and everyone contributing ideas and advice.

Each Group runs its own business, plans its own activities with the backing of a fast growing organization that is rapidly becoming known throughout the country as an independent organization that can do things for you and yours. In our opinion, the Sterling Club not only bears watching, but should be given our wholehearted support.

HISTORY - And, of course, if you happen to be in this town the right time of year, you can be carried straight back a couple of centuries by the Little Theater players of Alexandria, They've thought up an idea that is really a lot of fun. They put on an 18th century play in 18th century style in an authentic 18th century tavern and it's good fun even if it is highly unlikely that they will seriously threaten the supremacy of the Old Vic Repertory group. The play is "The Lying Valet" and they have a withered clipping from the Maryland Gazette of June 18, 1752, saying that this play was performed at Annapolis, one of the first theatrical performances in America.

ACCESS — It's not difficult to get here even though you may be one of those lowly pedestrians patronizingly referred to by silk-stockinged New Dealers as a "common man." You just get on a bus in front of the old postoffice in Washington and ride to the bus terminal in Alexandria, 20 or 25 minutes away. From the bus terminal you just walk down the block to the corner of Royal and Cameron Sts. and there you are at Gadsby's Tavern,

TAVERN - The old tavern itself was built way back in the 1700's and an annex was added on the corner in 1792. The two, combined, were used at times as George Washington's military headquarters, and Lafay. ette, John Paul Jones and Baron De Kalb are among the famous persons who visited this spot which, in its day, compared favorably with the best "public houses" in Europe. It is into this atmosphere of almost two centuries ago that you walk. You are greeted outside the door by two youngsters in Colonial tume who bow with Old World politeness and offer to tether your horse for you.

WELCOME - Inside the door you are greeted by a long line of hostesses, also in Colonial costume. One asks your name, takes you to a bewigged and pantalooned innkeeper seated at the old inn office, and he assigns a young girl to escort you to the ballroom upstairs, the same room in which George and Martha Washington enter-tained. There a costumed lackey thumps authoritatively with his staff and announces, "Mister and Mistress Henry," and you are escorted to a seat. Above, on a small balcony two fiddles and a flute provide music, "Gen. and Mistress Washington," in full costume, appear and enjoy the show with you.

performance — "The Lying Valet," by David Garrick, is chiefly interesting for its antiquity, its bawdy humor and its "asides" spoken to the audience. But the atmosphere, the furniture, the costumes, the candlelighting and even the intermission punch are all authentic. They say the play was first produced by Garrick at Goodman's Fields in 1764 and later went to Drury Lane. It was performed by traveling companies in many taverns in this country and it's a nice job, the Alexandria Little Theater players do, of making those old days live again.

Playhouse Festival Starts

'Her Own Way' Shows How Far U.S. Drama Has Come

By ROBERT O. FOOTE

Clyde Fitch invaded Pasadena Playhouse last night, for the first volley of an eight-weeks attack. It promises to be a confusing two months for drama patrons: the oldsters indulging in a nostaglic orgy,

the youngsters wondering how the old folks ever could have been so fellow turns out to be a bad sort transparent and sentimental. The after all and everybody is happy. first offering of the current Mid- Ellanora Reeves is radiant as the Summer Festival is "Her Own heroine. Onslow Stevens is seen in Way," far from the best of Clyde a rather unfamiliar aspect-a red Fitch but still representative wig and a sinister manner. He does enough to forecast what is to fol-them both justice. Tom Charleslow. It brings evidence of how far worth is noble as the hero; Allan ward maturity and subtlity.

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all her relatives, financially, in or- Garnett and Adnia Rice. her own way, the true love comes even today as wisecracks.

home to claim her, the persistent

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American dramaturgy has advanced Hubbard suitably weak as the specin 40 years, from obviousness to- ulating brother; Gene Knudsen quite odious as his disagreeable "Her Own Way" means for a wife and Carolla Farris amusing as highbred girl of wealth to hold out the grandmother. Three splendid for her true love, against the ap- child actors are seen, Gary Armparent best interests of her family. strong, Lex Hunsicker and Patsy She is beset by a ruthless suitor Bell. Others aiding the action are who is willing to ruin herself and Will Scholz, Patricia Reid, Murray

der to get her. He is even cad John Richard Kerr directs the old enough to connive that her true piece into a zestful tempo that love shall not propose to her, be- makes the most of its often sparfore he goes off to fight in the Phil- kling dialogue, which contains a ippines. Eventually she does have number of verbal nifties that pass

Full-Length Film on Life Of Christ Planned By Vicar

"The time has come to tell the story of Christian life in the films. and particularly badly needed is a full-length film of the life of Jesus," the Rev. Brian Hession, spirited young rector of Holy Trinity Church, Aylesbury, England, said ? here yesterday.

The Rev. Mr. Hession, who will truly is," he declared. speak over KPPC at 10 a. m. today,

complete picture of religion as it

Directs Cathedral Films

is visiting the Southland in an ef- With 15 years' experience in fort to spur motion picture studios making religious films, the rector into more authentic films of Chris- is in Hollywood now directing pictian life. "The films are now con- tures for Cathedral Films, a noncerned too much with the externals commercial company which supof religion, rather than giving the plies Bible films to churches and religious organizations. These pictures are particularly designed for children but have been well-received by aduli

The Rev. Mr. Hession is consulting with Hollywood producers on the filming of his script, "The Hand That Drove the Nails," based on the novel of the same name.

He is also interested in establishing a liasion office for encouragement of religious and cultural influences in motion pictures. He pointed out that there are three major religious films being produced where it would be advisable to have sound technical advice.

The rector, who will return shortly to England, is also raising a fund of \$50,000 in order to complete Bible stories scheduled for production by Cathedral Films. Pasadenans interested in assisting the program may reach Rev. Mr. Hession at All Saints' Rectory, Beverly Hills.

Other Talks Here The rector will also be heard today at First Baptist Church at 11 a. m. He will speak again over KPPC at 8 o'clock tonight on "Problems of Human Happiness." His final talks here will be before the All Saints Congregation at 11 a. m. Aug. 18 and over KPPC

at 8 p. m. on the same day.

Of a Dream Come True You call dreams fragile? Our imperishable Heart-deep desires, wing-released,

air-free! Most men, for self; a few dream

selflessly,

High visions conjured from a world half blind,

Lest beauty be forgotten of man-

It's Midsummer Festival time again at the Playhouse; and this, the twelfth consecutive season, already more than half run out, is given over to celebrating the name and fame of Clyde Fitch. In the eight once top-o'-the-fashion plays presented in our Pasadena drama parade you get not only a revival of the Fitch legend but a revival of a notable period of New York theatrical life; indeed, it does not seem too much to say, a revival of a vanished era of American thinking and feeling and daily habits of behavior. For no playwright could have been as popular as Fitch was, who did not give back to his audiences something of their own admitted desires, secret ambitions, fundamental code of morals, as adjusted to the world in which they moved and had their being. Anybody who counted for anything in the cultural life of the city talked Clyde Fitch when they talked theater, starred in one or another Clyde Fitch play. The young and lovely Maude Adams, Henrietta Crosman, brilliant, provocative; the ever majestic Modjeska; Ethel Barrymore, shy, girlish, appealing -think of seeing this fascinating galaxy of "first ladies" in the first flush of their theatrical acclaim, playing along with that matchless idol of sophisticated drawingroom comedy, John Drew, or Richard Mansfield at top form in "Beau Brummell."

Talking over the telephone the other day with Gilmor Brown, he said: "It's good for ambitious young actors and actresses to put themselves to school in a Clyde emphasizes his lines, broadens his gestures; today the inclination is all toward throwing away . . ." And he quoted a story told recently by Harold Clurman in the New York Sunday Times, of a veteran player who quipped to a novice, "My boy, you are overplaying your underplaying."

Clyde Fitch does, indeed, seem to have been one of those allround men of the theater who catered as successfully to the tastes and talents of his actors as to the popular idiom and professed ideals of his public. "It's easy enough," Gilmor continued, "to dismiss him with the one devastating word 'old-fashioned.' Yet, as a matter of fact, to his managers, he was more often considered too daring, too keenly experimental, for safety. Frohman held up the script of 'The Climbers' for several years before he would risk production of a drama that opens with a funeral and closes on a note of suicide. But when finally it was staged, the public ate it up. Russia, the continent, keep their classics in active stage circulation. How can you hope to understand the present, the future, of your country, without an occasional look at its The American theater library has no more important playwright than Clyde Fitch. If you are looking for a label, you may well call him the Noel Coward of

wirself, must light the jogots which you have in Questioning Alice Garwood about the reactions of this summer's young actresses (many of them professionals), to period dress, mannerisms and acting technique, she said one of their most difficult adjustments was to corsets. "They are used to a free diaphragm and find it hard to manage their breathing and voice projection with their waists and lungs all squeezed up." "Were most of the costumes taken from the Playhouse wardrobe?" I asked. "Quite a lot were," she answered, "but we had one or two most timely and welcome gifts." Then she asked me to pass on the word that if anyone has any oldstyle garments, unsuitable for shipment to the devastated countries, that the Playhouse can make good use of them.

From Shakespeare's Chronicle plays in 1935 to the Clyde Fitch Drama Parade this summer, with a shining concourse of amazingly varied plays and playwrights between, not to speak of actors, directors, art-directors, many of them now well on the road to fame, here is an eleven-year record any theater anywhere might well be proud to match. But when you consider that these Summer Festivals represent only eight weeks for eleven years out of nearly thirty years continuous production of practically every kind of play the world has ever seen-doesn't it make you stop and catch your breath? Begun in a period of national depression; building, building, always slowly, almost one might say with bricks without straw, offering through the war years diversion, forgetfulness of care to the oppressed and anxious-hearted, the magic of Prospero has little to boast over the magic of Gilbor Brown. Can it mean then, that if only our dreams are deep enough, if only we will tinker and contrive, persist and believe, the ultimate, universal dream of a world freed from war, from oppression of the weak by the strong, may at last out of shadow become substance? Faith, devotion, courage, these are the tools

On the Death of H. G. Wells

By EDWARD SHILLITO

H. G. Wells has played so great a part in the thinking not alone of experts but also of the common man that his death will have significance for all of us. He was easily the most farseeing of those who sought to make known to the world whither we are going. He tried to warn men before it was too late, but I should not be surprised to learn that his latest thoughts were of hopelessness. At times Mr. Wells seemed to draw near to the Christian faith; as the years passed, however, he withdrew ever further from the church. Certainly we owe him many debts, and we would be graceless not to acknowledge them. In all his humor he rever failed to do justice to the poor. He detested squalor and longed for a world more tidy and just and loving. His anger was always stirred by the stupid folly of mankind.

By ALICE BASKIN

TWO-FACED MR. ATKINSON

"The theatre in Moscow is aware of its educational obligation to the people. It considers that the classic dramas of the world should be known to the people. Many of its audiences have had sketchy educations and have read very little classic drama. In any case, the theater believes that the people should come to know great plays through seeing them performed and not through reading them in -Norris Houghton schools. (Moscow Rehearsals.")

Brooks Atkinson was in Moscow for the New York Times from August, 1945, to May, 1946. He saw the Russians, both at war and in peace; and after nine months residence, spent largely, if one may judge from his own statement in a recent interview in The New Yorker, in futile and acrimonious dispute with Soviet officialdom, he returned to New York, still in peevish mood, to write a series of three articles for the New York Times, later to be reprinted as one long article in Life.

Voicing his complete disillusion with all things Russian from the iron curtain of censorship (irksome and onerous to even the most, favorably disposed of foreign correspondents), to the nightly rise. and fall of Mescow's many, neveridle theater curtains, it is the acid opinion of this "unfrocked drama critic from the land of monopoly and capitalism," as Mr. Atkinson elects to call himself, that "the general level of the theater, art and Music is low . . . All forms of Soviet art," he reiterates, "are reactionary and moribund. . . . In America we are always screaming for the classics; but in Moscow you can hardly get out from under the dead weight of the classics. There is an artistic snobbery about putting on the classics. When they are playing classics, actors feel almighty respectable."

Knowing how the Russians Tove their theater, knowing how actors and directors again and again braved death to keep it functioning for the starving, shell-shocked people of their devastated cities; knowing how for three years "going on the road" meant going as a part of the Red Army to the most active war fronts, is it much to be wondered that Pravda should let fly a counter barrage of angry animadversion? "Untalented slanderer," "gangster of the pen," "product of the stock exchange and black market," such verbal pyrotechnics doubtless helped to relieve the tension. But it remained for A. D. Popov, People's Artist and art director of the Red Army Theater, to analyze the confusion and frequent inconsistencies of many of the Atkinson reviews. Under the heading "Two-Faced Mr. Atkinson," Popov printed in Isvestia a letter written on the stationery of the New York Times, dated Jan, 15, 1946, and sent to him by Atkinson after seeing the Red Army Theater's production of "She Stoops to Conquer," in which the writer praised the performance as "the best Goldsmith I have ever seen." "Comparing what Atkinson wrote while in Moscow with what he wrote after his return to New York, it seems to me," Mr. Popov says, "such double-faced behavior of an American correspondent is also harmful because it disrupts the Soviet people's confidence in foreign press representatives working in the Soviet Union

Fortunately, it happened there was another American correspondent covering the Moscow stage at approximately the same time as Mr. Atkinson. John Hersey ("A Bell for Adano") writing in Go, gives zestful report of his impressions. "One wonders whether Broadway has a firm grip on its laurels," he begins. And goes on to assert that "in a city on the opposite side of the world there is a theatrical life so serious, so ambitious, so studied, that before long it may be the best anywhere"

Far from being bored by the classics, Mr. Hersey found the repertory extremely broad. "Probably, nowhere in the world, not even at London's Old Vic, can one find such varied fare-on successive nights Shakespeare, Sheridan, Chekhov, Goldoni, Ostrovski, Shaw, Moliere, Oscar Wilde, Gorki." Occasionally a new play about the war is produced. "But actors and directors take a long view and do not feel that any new plays have yet come out of the war that will live as Russian drama." Nevertheless, Mr. Hersey thinks they come much nearer the feeling of war than "Winged Victory" or "The Eve of St. Mark." Though the Soviet theater is a state theater, for the most part the plays are non-political. Apparently "this troubled Russia wants to find out what itself is all about, what its roots are, what its true nature is. It wants to make no preachments to the outside world. It wants only to explore as Tolstoi. Dostoievsky, Chekhov, and every great creative Russian has explored the inner world of the Russian man's mind. Perhaps when the Russian finds the answer to these things, the course of their revolution may be affected. But It is false to interpret the classical trend in their theater as a sign of even the slightest reaction."

So John Hersey in frank and friendly way builds for friendship and understanding between the people of America and the people of Russia.

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MAKE-UP MASTERPIECE-Here's how it's done in the movies. Left to right: Richard Haydn, British actor, as is. He's 41, must become 71 to play role of Franz Joseph of Austria. Next, a rubber form to make a pudgy face. For

a bald head, a rubber skull cap plus heavy make-up. Ha! There he is, 71. Now, the sideburns, then look below where Wally Westmore, the make-up genius, checks the finished character of the Austrian Emperor.

'Finian's Rainbow' Entertains Drama Members at Christmas Party

Members of the drama department of the Woman's Club enjoyed a festive afternoon last Monday in the solarium of the clubhouse. Refreshments were served at a long table, decked with berries, angels and joir boys, by Clara Morris. Mrs. Ray Kennett, Mrs. Edwin Banta and Mrs. E. J. Frentress were in charge of refreshments.

Mrs. Barton Ressler reviewed "Finian's Rainbow," one of the very few

plays on Broadway this year that the whole family can enjoy. The play is a whimsical comedy with Finian and his daughter coming to the U. S. from Iraland. Before leaving the "o'd sod" Finian stole the pot of gold that belonged to the "little people." From all he had heard of the U.S. it was only necessary to plant go'd to have it grow on trees. It was a clever take-off

Mrs. Merle Regnier took time off from her busy life as manager of the Majorette Candy Shop to sing "Glocomora" for the group. Mrs. Frentre 3, chairman, presided over a short business meeting after which a basket full of gifts was listributed.

Those present were: Mmes. John Rogers, Eugenia Griffin, Edwin Banta, Hamilton Gronen, Barton Ressler, MacRorie, Monroe, Albert Green, F. J. McDonald, Richard Hill, Smith, Bertha Nichols, Nelson Power, Charles Ganther, Edwin Kolb, John Ress, Ray Allen Young, Meric Regnier, Clara Morris, Ray Kennett, S. L. Sharpless, E. J. Frentress and Wallace, club president. Mrs. Brown, a guest from Chicago, was also present.



FRANZ JOSEPH OF AUSTRIA?—Not at all. It's Richard Hayan, who has been aged 30 years, so he can play role.

THE THEATRE GUILD

presents

Laurence Olivier

in

WILLIAM SHAKESPEARE'S

"henry v"

A Two Cities Film

IN TECHNICOLOR

RELEASED BY UNITED ARTISTS

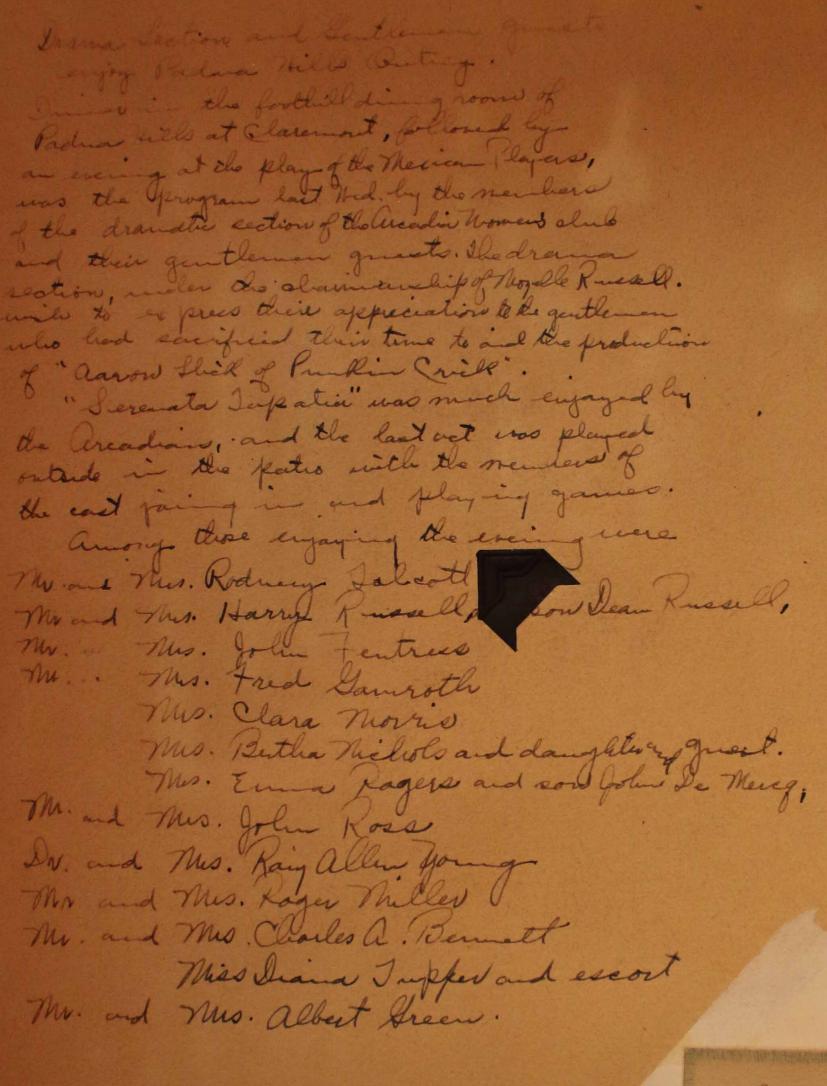
Laurence Olivier Given Medal for and a year later for his role His 'Henry V'

British magazine Picturegoer's Veil.* Tenth place went to Retation was made on the strength princess in "Henry V." of his performance as Henry V in the picture of that name ow at the Laurel here.

Olivier gained the equivalent an American "Oscar" in 1941 his portrayal in "Rebecca" PART III 3

in "Lady Hamilton."

The feminine crown went to Laurence Olivier has won the Ann Todd for "The Seventh gold medal award for the third nee Asherson for her first cinetime, it is reported. The present ma role—that of the French



Merle Regnier Gives Reading To Department

Mrs. Merle Regnier gave an interesting reading at the regular meeting of the music department of the Woman's Club, Nov. 10, in the solarium of the clubhouse.

Mrs. Ethel Frentress, chairman, presided during the business when it was decided the department would meet in the future at 11:30 a. m. Three new members, Mmes. Smith, Pearson and McDonald, who were welcomed into the group, plan to take an active part in the oneact plays to be produced.

The department is studying plays preparatory to choosing two to be presented to the club in May. In March, "The Dear, Dear Children," will be given at federation.

Weird Rituals At Padua Hills

Mystery, reverence, comedy and romance are unfolded in lavish array in tracing the cultural history of Mexico through 15 centuries of songs and dances in "Madrigal Mexicano," the new production of the Mexican Players at the Padue Hills Theatre.

Introduced are weird Mayan and Aztec rituals, quaint Spanish hymns, burlesques of court dances, Hilarious camp fire pastimes of the revolutionistas, and nostalgic leve songs dedicated to the rancheritas, or sweethearts of the ranchos. Nearly 30 spectacular numbers are presented in crnate settings.

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By ALICE BASKIN

PLAYHOUSE HISTORY IN A NUTSHELL

"There is the Dream and there is the Dreamer; there is the Fountain and there are many who would quench their thirst. Few of those who dream, on awakening, have either the power or the will to hold to their dreams; few of those who refresh themselves at the fountain think back to the love and the labor employed in conducting its sparkling waters from their high-hidden source to the dusty turmoil of the marketplace."

Juan de Bascola. Last week, in the more or less casual manner reserved for things familiarly accepted, however rightly prized, the Little Room traced back the course of Shakespeare at the Playhouse. Later the thought pricked: That is all very well for those who know for themselves through long years of faithful attendance, but what about the many newcomers, as yet unacquainted with the town? So this Sunday, as a service to the Stranger within our Gates, who in all probability still thinks of Hollywood as California's one and only theater-mart, here, packed in a nutshell, is the joyous history of the Pasadena Community Playhouse. "Oh-a little theater?" I hear our stranger say. Let him wait and see.

It was in the autumn of 1916 that Gilmer Brown brought an unassuming troupe of professional actors to Pasadena. Calling themselves the Savoy Stock Company, ,they functioned, pleasantly if precariously, for something like two years. From this nucleus of an initially small but friendly audience and an eager and devoted of professional players, drawing to themselves an ever increasing number of talented amateurs, in November 1918 the Pasadena Community Playhouse Association was organized. Operating at first in a forlorn and drafty little ex-burlesque house on North Fair Oaks Avenue, the Community Players staged Shakespeare, Sheridan, Ibsen, Shaw, Earl Derr Biggers' "Seven Keys to Baldpate," still a popular favorite at that time, "Alice in Wonderland," "Little Women," anything and everything they took a fancy to and could pay the royalty on,performances progressing from a fresh and happy amateurism to the rarely finished artistry of Gilmor Brown's delightful version of "The Cricket on the Hearth" and John Masefield's lovely romance "Melloney Holtspur," in its first American production.

claims that a tour of the Broadway theaters might well be called "Ten Nights in a Barroom," and they aren't as far off as you might think. LIQUOR - Helen Hayes in

"Happy Birthday" spends the evening in the Jersey Mecca cocktail bar, a mythical joint of dubious distinction in Newark and a far cry from the cloistered dignity of "Victoria Regina." In "Park Avenue" you have the swank domicile with a portable bar in every room. "Made in Heaven" tells of a couple whose marriage goes on the rocks when they turn their home into a sort of cocktail bar and then seek a cure for the matrimonial split by adjourning to a downtown beer joint. It features a lady alcoholic who refuses to divorce her husband because "why should I teach some other man to cure my hiccoughs?"

NEW YORK .- The W.C.T.U.

BILL HENRY

ICEMAN-Of course, the record is held by Eugene O'Neill's "The Iceman Cometh," which not only goes into a lower dive than any of the other shows, but stays there longer. It is a pretty fair bet that no modern playwright ever spent as much time analyzing as depraved a lot of human beings in as lousy surroundings as has Brother O'Neill. Nobody can deny that it is a penetrating analysis or that the characters are magnificently portrayed or that it is pretty much of a dramatic tour de force, as the intellectuals say. Nor can anyone deny that it depicts a sorry lot of derelicts with mighty little to recommend them.

CHARACTERS - Old-timers from the days when Broadway, Los Angeles, sent big hit shows to New York as a regular thing would get a bang out of seeing two frowzy old biddies portrayed in the Helen Hayes show by Enid Markey, who was a great star in the early days of the movies, and Grace Valentine, who, even before that, was a lovely young ingenue. They are pretty terrific. Their days of stardom date back even farther than those of the author of the present vehicle, Anita Loos.

TALENT-Helen certainly does scamper through this one doin' what comes naturally, as the saying goes. It is strictly a onewoman show with the spotlight on La Hayes from start to finish as she registers every known human emotion for the benefit of the customers in addition to doing such unsuspected things as a fancy rumba, a vocal solo and a rather fancy fall off the bar, to which giddy spot she had clambered to deliver a few small remarks. She gives the thing a final Mack Sennett finish by clunking her bothersome old man over the skull with a breakaway whisky bottle. This is definitely not the Helen Hayes the customers have recently come to know, but it is quite a performance just the same.

MASTERPIECE-It is customary for drama critics, apparently, to get down on their stomachs and crawl the last few blocks before reaching the theater at which one of Eugene O'Neill's plays is being shown. This gets them in the proper humble frame of mind to appreciate the work of the master. People who fork over real folding money for their seats are entitled to look on it strictly in terms of whether or not they get their money's worth. The general reaction among them seems to be that as long as Brother O'Neill was going to go to all this trouble, why didn't he analyze a few folks more deserving of his time and talent. O'Neill's understanding of a lot of hopelessiy defeated human wrecks is penetrating, clear, exhaustive. It is also filthy, sacrilegious and depressing. There are plenty of peo-ple in this world who are making an interesting, impressive, courageous, encouraging and worth-while battle out of life and whose struggle, portrayed with equal skill and understanding, would be helpful and inspiring. There's not much point in glorifying quitters!

But the making of actors and the staging of plays was not enough for Gilmor. His dream was of a theater foundation with a school, library, museum and laboratoryworkshop where all the arts of the theater, directing, lighting, scene designing and playwriting could be studied and practised. That there was no money to finance the dream did not seem to matter. Little by little, through good years and bad, by faith and by works, shadow transformed itself to substance. Here are some dates: in the spring of 1925 the Players moved to their modernly equipped, beautiful new building on South El Molino Avenue, where today three little theaters in addition to the Main Auditorium are in full swing. In 1928 the School of the Theater opened, graduating in 1930 a small but talented class, every member of which has since been successfully engaged in some sort of creative theater work. Yet even before that Sam Hinds, Robert Young, Victor Jory, Morris Ankrum were out making names for themselves on stage and screen; while Thomas Browne Henry, Lenore Shanewise, George Phelps, Dan Levine, continue to give of

the school and on the stage. In July, 1935, came the first Summer Drama Festival; and to the Stranger within our Gates I would recommend that dates be kept open for this year's program of top revivals out of times past, as pleasantly outlined in Bob Foote's "Footlights" some couple of Sundays ago. Meantime in Gilmor Brown's Playbox, a fascinatingly different subscription experimental little theater (probably the littlest little theater you may ever hope to see) the art of the actor is still further refined, and many unusual plays by our more talented out-of-the-ordinary younger dramatists have been given enkindling production. Latest among these was the premiere of Tennessee Williams' "Stairs to the Roof," afterwards transferred to the Playhouse main

their talents as actor-directors in

It made me homesick to hear about that play-"a prayer for the Wild of Heart that are kept in cages." I must have told about this, for one day not long ago, I got a telephone call from Gilmor Brown. He said, since I could not come to the theater, Jack Harris, the young actor, who played the part of Ben Murphy, "the little guy, who didn't fit," wondered if I would like him to bring the script around for a one-man reading. Of course, I said I would; and that afternoon will remain for me among my most charming of Play-

house memories. Mr. Harris read beautifully, and illustrated his reading with vivid resolution of the style and man-ner of production-practically bare of props with lights and music and pantomime taking the place of business. There was the harsh, joy-consuming routine of the shirt-making business office; there Room,

was the stale sordidness of Ben's Home, his meeting with the Girl, and how they leaned together above the lake in the park where the swan, the beautiful white swan, symbol of their love, almost eludes them, Later, Ben frees the foxes; and later still he has a talk with Mr. Eternal (called only Mr. E. in the play)
who offers him a new life on a
distant star . . "Jack be nimble,
Jack be quick, Jack jump over Arithmatic

Mr. Williams play is due for New York production. I hope it creates as happy an impression on Broadway as it did in the Little

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Ethel Frentress Hostess to Drama Section

Mrs. Eehtl Frentress was hestess to the Drama Section of the Arcadia Woman's Club last Monday at her home on West Camino Real. The colorful patio was the setting for luncheon and the business meeting that followed.

Plans were discussed for remodeling the stage of the Woman's clubhouse which the section plans to do by means of curtains and drapes. Three one-act plays will be given in one evening and will be directed by Helen Miller, Marian Bennett and Margaret Balser. These will be judged by three outside judges.

Besides the hostess those enjoying the day were Mmes. Mozelle Russell, chairman, Mildred Kennett, Elsie Green, Caroline Ganther, Mable Dressler, Armenia Hege, Margaret Balser, Helen Miller, Dorothea Gamroth, Margaret Talcott, Alice Moss, Mary Young, club president, and Mrs. Raesler. The next meeting of the section will be the second Monday in October in the clubhouse.

Drama Section Hears Mrs. Albert Green

The drama section of the Arcadia Woman's Club held their first meeting of the fall season Monday inorning. Oct. 14, in the solarium of the clubhouse. Presiding over the meeting was Mrs. Lillion Ross, cochairman, in the absence of the chairman, Mozelle Russell, who is in the East.

Flays scheduled for presentation next month will not be given until January due to the remodeling of the stage which is progressing slowly. New lighting and better dressing rooms are being installed and the entire stage will be modernized.

Mrs. Albert H. Green talked on "Realism on the Stage" and reviewed plays by Ibsen, Shakespeare, Eugene O'Neil, Lawrence Stallings and others. Splendidly given, her talk was well received by the ladies.

Creadia Flarist
26 E. Huntington Dr.
Arcodia, California

The Cast
of
"Have you had your Operation



TWO MAKE A STORY—Young Claude Jarman Jr. is hailed for greatness. Graced with simplicity and as natural as the lovely pet beside him, the slender, appealing Claude and his costar and friend, the deer, make M.G.M.'s film, "The Yearling," a must-see for all.

Fame Predicted for Youth Playing 'The Yearling' Role

BILL HENRY

WASHINGTON. - Let's see now - Harry Truman has pushed off for his home in Independence, Mo., in his \$10 special Pullman car so there is a chance to look around during the breathing spell between now and elections:

CRITICISM-Our drama critics are having quite a time of it. We have two shows opening in this town this week. There is no debate whatever about the one which opened first. It is called "The Haven" and contains a lot of typical tweedy Britons muttering more or less unintelligibly to one another about a small matter of homicide. Everybody agrees that the cast, headed by Melville Cooper (fugitive from "Gypsy Lady") is excellent and that they are trying to beat the band, in a reserved British manner, to make something or other out of a play which really doesn't amount to very much.

PREMIERE — There is less unanimity over Ingrid Bergman in "Joan of Lorraine" which likewise opened here this week. There is agreement regarding the fair Ingrid-she's swell. There is, likewise, agreement that the rest of the cast is very good. There is less agreement on the content of the play and of its value. It seems that the author, Maxwell Anderson, has been trying to think and the critics are somewhat muddled by same and aren't quite sure but that Mr. A. is likewise. No matter how unclear Mr. A., or the critics, or the audience may be, the financial outcome is going to be all right-it is a complete selloutby mail-with no public sale

TECHNIQUE-You'll be interested in the way the play is set up. It is the play-within-aplay idea. It seems that a play about Joan of Arc is in rehearsal, and the whole thing is done in that setting-an empty stage except for bare table, folding chairs, etc. They start rehearsing and an argument develops between the star and the director over his concept of the basic idea of the character portrayed by the star. The play then consists of development of this debate during the process of the rehearsals and it is a fascinating picture of what, no doubt, sometimes goes on backstage.

A LITTLE

By ALICE BASKIN

BROADWAY VERSUS MOSCOW

'Iurn about is fair play.' Russia's theater, having been the subject of many surveys and reports by many American writers, voicing many variant and conflicting opinions-favorable, unfavorable, laudatory, disparaging-it seems only fair that the American theater, in its turn, should be subjected to a like critical examination by a Russian visitor, equally alert to appraise culpability and assay values. No one could be better qualified for such dramatic reconnaissance than the brilliant young Soviet writer, Konstantin Simonov.

War * correspondent, novelist ("Days and Nights," his humanly intimate, yet almost starkly literal, blow-by-blow narrative of the siege of Stalingrad, won high critical commendation here last year,) poet, dramatist (The Theatre Guild has his latest play, "The Armored Car," under consideration for New York production), Mr. Simonov, a recent traveller through the United States with Ilya Ehrenburg, seized the opportunity-as what eager and intelligent young theater man would not?-to take the pulse and read the fever chart of Broadway's fabulous invalid. Whether you agree with his diagnosis or resent it, there can be no question of its forthright honesty. So, because the foreign consultant can sometimes probe behind symptoms to the source of the disorder, how about swallowing our pride and submitting our understanding to a sanative shot of young Dr. Simonov's truth serum?

"People soon get accustomed to good things, take them for granted and eventually cease to perceive anything remarkable in them," is the reasonable premise with which he opens his challenging article, "Looking at the American Theater"-(New Masses, October 1). Every time he saw a play or talked to actors in New York our visitor from Russia would think about the Soviet theater, "not because of its points of resemblance, but its contrasts." Above all he felt proud and grateful to his country and its social system, remembering that what has become a commonplace in Russia, is impossible in the rest of the world: "the total absence of money's domina-

tion over art." In the U. S. S. R., Mr. Simonov elucidates, "a theater implies a group of actors, directors, scenic designers, make-up men; that is to say, a body of people who can play in any theater, yet remain true to themselves." But in New York, a theater is a building, and anyone who can afford to hire it can play in it, for as long or as short a time as the rent is paid, regardless of the artistic merit of the play, or the value of its social message. Because there are no permanent "theaters," or companies, as we would say, the cast is selected from the films, radio studios, or such stage actors as happen to be available; the supporting players depending largely on how much of the general budget has been commandeered by the star. Assembled in such a way, held together on a salary basis for one production only, the success of an individual actor rarely involves the success of the ensemble.

In Russia where repertory is the rule, plays rotate on an average of two days running. Nothing can be more deadly to an actor's zest and vitality in his part, Mr. Simonov believes, than its endless repetition, night after night, month after month, sometimes, even, year after year. Again in the matter of time allotted to rehearsals, he compares the New York average of 25 to 35 days (again a matter of salary, because actors are paid almost as much for such work as for public performances) with the infinite, careful preparation, often extended into many months, that is the rule in Moscow, where all theaters are subsidized by the government. I am happy to report that in this connection, he gives brief commendatory notice to the admirable work of the Fed panies subsidized under President Roosevelt's humane and constructive W.P.A.

THE REAL PROPERTY OF THE PERSON OF THE PERSO

Indeed, there is nothing in this cogent and careful summary of the ills besetting the commercial theater, as set forth by our visiting Russian, that the best minds in the profession have not been discussing with more and more urgency during the last heavily responsible years. Theresa Helburn, in August, made an earnest plea for more experimental plays; Eva Le Gallienne, expressed her belief in the successful return of repertory; Canada Lee and Mark Marvin think "more fight" is needed to put over the special appeal play; Harold Clurman wants a place to be made for "worthwhile failures." Arnaud D'Usseau and James Gow argue with Lawrence Languer on just what commercialism is, while Brooks Atkinson contents himself, as usual, with turning on the Soviet theater for a new tightening of political censorship, all regardless as to motes and

beams. Fortunately, Pasadena theater lovers have no cause to worry. The Playhouse opens its fall season with its usual vital program of comedy, controversial drama, and domestic problems (sorry, no space to be more specific). After thirty years under one man's direction, functioning on a strictly non-commercial basis, Who's

afraid of the big bad wolf? WRITES OF AMAZON

Hartzel Spence's manuscript, Vain Shadow: A Romantic Biography of the Discoverer of the Amazon, has been delivered to the printer for early winter publication by Whittlesey House.

CRITICS-All the local critics, however, found fault with the author's attempts to philosophize. Says Tom Donnelly: "Neither imaginative nor eloquent, occasionally flat and often childish, but still easy to take." Says Jay Carmody: "More theatrical than dramatic . . . even though he has resisted his old temptation to verse, he (the author) has ornamented his subject to the point of confusing it." Don Craig, most enthusiastic of the lot, seems to think the author might have done better. After quite a critique he says, "All of which is not denying that Anderson has written himself a fascinating and, at times, magnificent play. It is merely an inescapable feeling that it might have been more

REALITY - The entire performance actually was featured by extra-theater activities which included a picket line. The theater in which the show is being held does what the other Washington theaters do-draws the color line. This could hardly have been a stupendous surprise to the show's producers who include the author of at least one show which, in the last year, was produced in Washington under similar circumstances. However, the producer, author and star all sounded off violently against the theater policy and the ensuing jamboree involved mass meetings, resolutions and picketing. The sign-toters drew the fine distinction that they were picketing the theater, not the play, but the critics felt that this didn't add to the success of opening night and they also report that there was an unprecedented epidemic of coughing which didn't help. Most of them seem to think that La Bergman was better than the play and one of them felt that she had achieved the ultimate in something or other by looking charming while wearing the tin trousers of the Maid of Or-

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Footlights

By ROBERT O. FOOTE

STAGE ATTRACTIONS

SUNDAY—"Truckline Cafe" by Maxwell Anderson, Pasadena Playhouse, Every night through Oct. 27. Matinee Saturday,

MONDAY—"The Hasty Henri" by John Patrick, Los Angeles Biltmore, Every night, Matinee Wednesday and Saturday,

"The Iceman Cometh" will become another American dramatic classic, in the opinion of most Broadway critics, where the latest Eugene O'Neill play was disclosed to a long expectant public, week before last. On the other hand, there are dissenting voices which assert that he has overshot the mark, in are apting to return to the tough Bowery liest plays. At any rate, the managelling tickets for New Year's Eve per-

world as it has not been since he

Taxpayer's Conscient Gnaws 70 Cents Worth

LONDON, Jan. 9 (Reuters)-Income tax collectors received an envelope the other day containing 5 shillings (70 cents) and the following unsigned note: "I once defrauded you of £5 (\$40). Remorse gnaws my conscience. I am sending you 5 shillings. When the remorse gnaws again, I will send more.

255 East Colorado Modern Radio

said:

"The implications of Mr. Gromyko's observations are being
studied in the State Department is consulting with the representatives
in the Korean unified command."
Said privately that the U.S. is
the Soviet expansion of its views.
Gromyko made these points:

Truman's remarks were the first official words reflecting the U. S. attitude toward the Rustisian truce plan as explained by light Gromyko.

But it was obvious that the UN agement from the Moscow expansion of Soviet UN delegate Malik's call for a cease-fire.

Statement on Kirk's report on his said: duction. He said that would be one of the most disastrous things rethat could happen in this ruman

limited to strictly military questions without involving any political or territorial matters.

N would discuss the questions of hastilitian of hastilitians the resumpton. assurances againstion of hostilities

1. That the commanders in the both sign reans, the Chinese Communist United should settle a military truce. possibly on Sat United Nations

UN that new U. S. move cow within 24 hours will intentions. State Department spokesman Lincoln White said, however, that he knew of no further in the spokesman in the said of w U. S. moves in Mos-24 hours will provide

for a Korean truce in Saturday over ti aon. aturday over the radio program. the Earlier, Acheson appeared before the House Foreign Affairs
t Committee and reiterated the U.S.
China into the UN. Acheson told I
the legislators:

chinese Communists to the UN is concerned, we have steadfastly taken the position that the

That is beyond the of this department,"

afoul of the law on numerous oc-Actor . Police HOLLYWOOD (INS) Tierney Hunting

FRIDAY, JUNE 29, 1951-Uncertain

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Reypreurnold into vrote adation atter loing rsion actor

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WHEN YOU SEND THEM FOR
ROYAL Processing

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ETHEL BARRYMORE TO WRITE THE TRUE HISTORY OF 'ROYAL FAMILY'

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BY HEDDA HOPPER

Even after all these years, as well as I know Ethel Barrymore, I still get a silly schoolgirl grin on my face and a spirit of reverence in my heart when I go to interview her. It was because of her that I'm doing what I am today. I was always stagestruck but lacked the courage to get on my feet and do something about it until I saw Ethel in "Captain Jinks of the Horse Marines."

I thought of this and of the years between while walking up the quiet street to Ethel's house recently. The world had changed but not Ethel. Though the great Barrymore star burned more brightly than ever, she had retained complete simplicity and integrity. Her hair was white but those famous eyes still burned with the vision of youth. Her face was unwrinkled, her stance aristocratic and firm.

Brothers Her Choice

She was explaining to her son, Sammy Colt, that the cook would be tired, having been in court all day long, and they would have to get dinner them-



Helen Hayes seems to fancy the work of California playwrights. One of her greatest successes was "Harriet" by Florence Ryerson and



ANITA LOOS Writes Helen Bayes Play

Colin Clements, once of South Pasadena. Now she is planning to appear next season in the latest stage script from Anita Loos, the "Gentlemen Prefer Biondes" gal writer. Miss Loos' newest opus is entitled "Happy Birthday," It will he tried out in Boston early in October. The author is reported now recruiting some of the company from the movie colony. * * *

Ethel to Do Barrymore Family Book

The state of the s

Continued from First Page

selves. "So buy something good," she said. She paused for a moment pondering, then smiled in an inspired manner. "Something good," she continued, "like chicken soup."

When I spoke of a story, she laughed. "What can you get out of me?" she said. She patted her two adoring Scottles, poured tea from a silver pot, and we fell to talking of the theater, Under the spell of her voice and memory, the great names of the past -Mansfield, Duse, Modjeskacame alive. She recalled, as casually as if it were yesterday, seeing Bernhardt do Roxane to Coquelin's Cyrano,

Child's Angle Revealed

Sammy was only 4 years old when she took him to see "Peter Pan" with Maude Adams. During the scene in which Peter left home and took to the trees Sammy began to weep softly "What's the matter?" asked Ethel. "It's only a play." "I know." sobbed Sammy, "but how will his mother know where he is?" Later Ethel told James M. Barrie of the incident. The great playwright reared with amusement. "I never thought of that angle," he said. "Leave it to the children to be practical."

I asked whom she considered. the greatest actor she'd ever seen. She hesitated a moment before saying "Weil - why shouldn't I think it-I've never seen anyone who could top my tion, extelling him as a fine man two brothers." In recalling but said he knew so little about John's version of "Hamlet" she brushed her eyes lightly. John drama critic. the great, John the tempestuous, John forever the kid brother a picture being made on John's They were devoted to each oth- life, Ethel knew nothing, except as a child, he alone of the three No one having saked her permis could buck the stern dictates of sign to do it, naturally, she's Grandma Drew, as he later never been able to say yes or bucked the dictates of the world no. that would try to hold him to

conformity. he was the naughtlest boy in the for Congress" for R.K.O. In it church school. But one of the she plays a semi-invalid matrisisters who taught him, remem- arch, who is worldly and politi-

she died " Childhood Memories

They were born in what Ethel thought was a vast house in Philadelphia. Ethel remembers everything that's happened to them since she was 4 years old. Lionel and I used to stretch on our jummies on the floor and read from a huge book-'The Ancient Mariner,' she said "But later John hought me a duplicate copy. It wasn't a hig book t, that the house was tiny, too How dimensions dwindle with

Then came the hig news. Ethel is going to write a true history of the family just to straighten

Fowler Handleapped

Gene Fowler did a fine book

till after John's death. Woollcott " recalled Ethel, "sent Gene with a letter of introducthe theater that he should be a

Of the various reports about ers Even what she'd read in the m

Grandchild Expected

Ethel is not opposed to fints. "I suppose," said Ethel, "that She's out here now to do "Katie bered and loved him till the day cally wise. After finishing it she will return east to be present at the birth of a new grandchild. Then if she finds no play that suits her she'll return here for

People of the stage, she ha Heres, are too concerned with sticking to Broadway, Amgelting

Ethel has little patience with amateur theatricals. "It's all right for the players, perhaps," said she, but what about the

She wonders, just as I have for ears, why each movie studie

GENE MANN

Florence markorie

presents

summer 1948 senson

Blossom Time

GREEK THEATRE

IN

GRIFFITH PARK

Charles Boyer Will Make Stage Debut

Charles Boyer will make his first after eight performances . . . appearance on an American stage "Grandma's Diary" lasted six and when he stars in "Red Gloves," "Heaven on Earth" 12 . . . "Edby the French "existentialist" ward, My Son," however, caught philosopher, Jean-Paul Sartre. the enthusiasm of the critics and The Broadway premiere is sched- received unanimous praise and a uled for mid-December.

Jean Dairymple, Broadway's most beautiful producer, will present the translated version of the the high cost of musicals, they Sartre drama, known in its orig- keep coming, and apparently the inal Paris version as "Les Main public looks forward to them, too Sales." Jed Harris is the director "Love Life," a big tuneful the party.

'Rainboy' Ends Run

The play has had a profitable gentine and Australia. run in London, where its title is | Claud Allister, English comedi-

Elizabeth," the Groucho Marx- of Mike Todd's "As the Girls Go," Norman Krasna comedy, decided starring Bobby Clark.

NEW YORK, Oct. 9 (P)-it was time for Cain's warehouse full season plus.

More Musicals Staged

Despite some grumbling about

tor. Dan Taradash is translating of \$350,000 before its scheduled the play, which is about a Com- opening Thursday, Oct. 7 . . . munist, ordered to kill a political "Mister Roberts" management anchief who is out of favor with nounced New Year's Eve tickets .. "Born Yesterday" will shortly be born again in Switzerland When the crime has been ac- Luxembourg and Havana . . . It complished, the killer discovers already had been seen in virtuthe party "line" has changed and ally every European country and he has to forget about any future still is running in Norway. Swehelp from his political buddles. | den, Holland, as well as the Ar-

Crime Passional." Its Broadway an, noted his 57th birthday backhome probably will be the Mans- stage at the Booth Theater where he is playing in "The Play's the "Finian's Rainbow" left Broad Thing." Incidentally he is the way after a fine run of 725 per-only member of the delightful formances and is on tour . . . revival's cast who was in the "Town House," the Max Gordon 1926 original . . . Hobart Cavaflop, closed at the National The naugh, widely known as a film ater after 12 times . . . "Time for comic, has been added to the cast

DON ESTABAN'S LUCK P. H. RUNS MERRY COURSE

manager on the lookout for nov- ingly versatile, gives a laughelty may coax Herman Garner studded performance of the Don. into letting him run off to New Hilda de Jara is completely at York with those gifted Padua home in her mamma role. Beauti-

Leave Worries Behind

ment awaits you, up there, where contribute their talents. can forget all about cold and int wars and your own wieries then you view and take part in joy -G. K. La Fortuna de Don Estaban The Luck of Don Estaban).

For audience members are supposed to he sightseeing bus ravelers in Mexico, the whimsteal ralety of the play being enhanced when Artor-Manager Charles Dickinson introduces them gravey to each character as he appears

There's a merry melange of girl and buy rumance, mamma intervisal to countenance it, papa a determination to give his lottery winnings to the kids, an attempt of

Sparkling Constiant

Some day some enterprising some young Mauricio Jara, amaz-Hills Players. And while it won't ful Micaela Jimenez fulfills every oe the same, away from their ideal of the lovely daughter, while Claremont hills, they are sure to be a sensation, with their colorful lamour and natural, unself-con- The others, including Alfonso Chavez, Catalino Alba, Porficia Lerma, Jacinta Vigil, Inez Molina, Conchita Gallardo, Margarita In the meantime sheer enchant- Quintana and Alfonso Gallardo,

Mexican folk flances and songs, romantic and gay, furnish more

NEW YORK THEATERS

Murderous Paris Zany Captivates Broadway

BY MARK BARRON

NEW YORK, Feb. 12 (P)-One sumably, eliminated from the of the first rules of the drama is happy scenes of life. that "virtue always triumphs." That is all the story there is, That is, in most cases. Likewise, one told with, perhaps, a note of one of the practical rules of prophecy, for Giraudoux, appar-Broadway show business is that ently, was a prophet. a good play will triumph despite an avalanche of hard words, doubts, rude whispers and process of Chaillot" in August, 1943, when servers which may descend upon the Germans still were occupying it after the first night critics France Giraudoux, who had been have had their say.

"The Madwoman of Chaillot," of Foreign Affairs since 1910, that zany French drama of mad would not dream of having his gaiety. It arrived on the Rialto play produced while the Germans about Christmas thee to a well still were in Paris. So he put the come from critics and sudiences manuscript away with a notation which made it doubtful that this on the flyleaf: extraordinary play from the pen "Produced by Louis Louvet this of Jean Giraudoux would remain theatrical producer, who was then with us for more than a fortnight in eatle from the Germans in or two.

Now It's a Sellout

New Year's week, it registered would be liberated. only a scenty \$12,000 in the box His prediction was almost cor office. This play, with its large rect, but only mistaken because cast, needs a minimum of \$15,000 Producer Jouvet was delayed for weekly receipts to keep the cur-cause of scarcity of materials for tain rising every night.

to their friends about its merits, and was taken off when Marand receipts jumped to a profits, guerita Moreno, the leading womble \$19,809. Today the play is a sellout and is grossing \$23,000 a months later and the play was not week, a gross profit of \$8000 s

playgoers such as Katharine Cornell, Greta Garbo and Noel Comladwoman of Chaillot" two and Westman and John Carradine three times.

Tragic Aftermoth

It is one of the teagle afterauthor of this play, M. Giraudoux. did not live long enough to see it. He never even saw the play produced on a stage before he died in February, 1944. That was 12 menths before the lines he had arritten were first spoken from leblod the footlights.

Giraudoux was quite a disinguished map, one who under stood sympathetically the humaniles of present-day civilization. In The Madweman of Chatles, he is frient in his humorous comwent upon the bod manuers and feetly the delightfully mad most over a most distinguished crizens of the rade" with money in the bank. so-called "civilized world."

M. Circulture's play, in execute Countries Aprelia the management og harm in the 'Smile second.

Death at the Top

ther cellar. There they are, pre-

Almost Correct

He completed "The Madwoman Such a triumph has come to a diplomat in the French Ministry

Brazil) at the Theatre de l'Athe nee on Oct. 18, 1945," thus pre-In its second week, which was dicting when he thought France

costumes and scenery. Jouve By Jan. 10 the playgoers who finally opened the play in Paris had seen the play began talking Dec. 19, 1945. It ran for 14 months

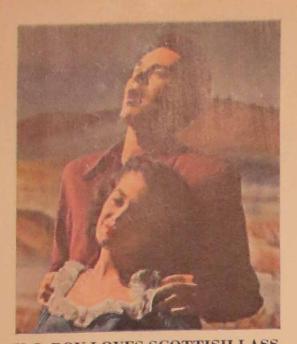
An Enchanting Cast

Discerning and professional, Martin Hors, as the madworms

Much of both the play's mich cess and confusion can be laid as the door of Dr. Maurice Valency maths of World War II that the mesociate professor of comparaversity. He is purpopulate for the

Bralleh Relamintion. In this he has succeeded in dothe I believe, the first hones adaptation of a French play into to American idioms. For that res on, the dislogue seems a M errorige at filmer, because French cannot be translated director inte

the English equivalents Dut, the seemingly bered; quality of the dislogue fur per

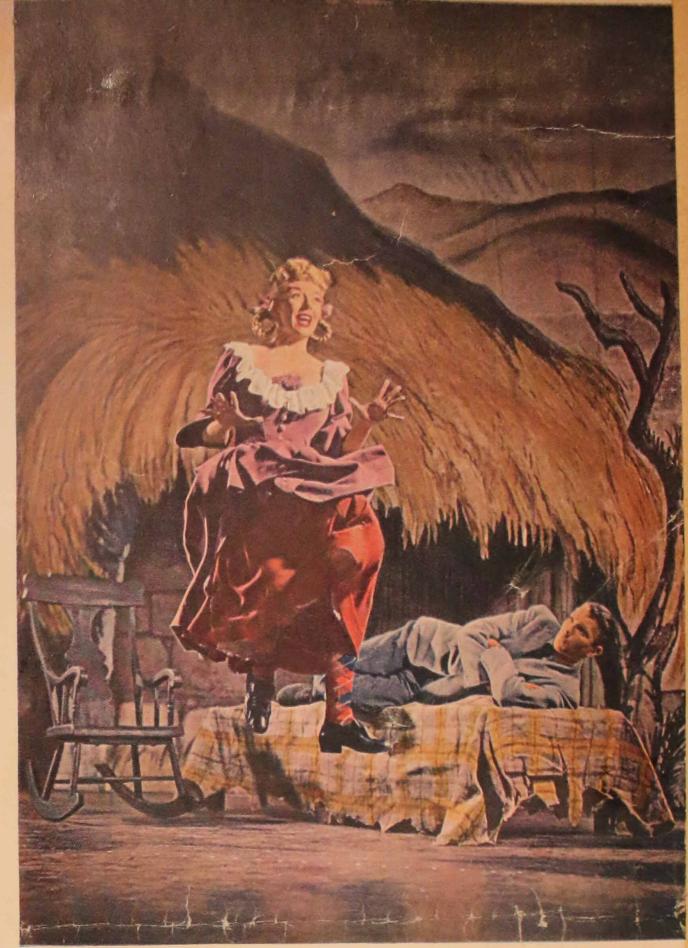


U.S. BOY LOVES SCOTTISH LASS

BRIGADOON

Broadway is charmed by a musical romance in phantom Scotch village

Brigadoon came to Broadway this spring without big stars or glittery pretentiousness. But it did have a tender love story, lilting melodies and a kind of sweetness like the smell of heather in the rain. Critics and the audiences were unanimously charmed by it. Brigadoon is the name of a phantom Scottish village which awakes to life for only one day out of every hundred years and then vanishes into the mist for another century. Two American boys wander into the village on the one day of Brigadoon's wakening. The Yankee hero (David Brooks) falls in love with a Brigadoon girl (Marion Bell, above) and is faced with the alternative of leaving her or staying in Brigadoon and renouncing the modern world. Among all its well-blended ingredients Brigadoon's real brilliance lies in its Scottish dances directed by Agnes de Mille.



"THE LOVE OF MY LIFE," sung by Comedienne Pamela Britton to her U.S. boyfriend (George Keane), tells of her mishaps with an array of fickle Scottish boyfriends.



"COME TO ME, BEND TO ME" is danced to barefooted girls, using gestures and attitudes based on old Scottish folk dances. The whirling girl in the middle of

the group is Jean MacLaren (Virginia Bosler), who is about to be married to one of the Brigadoon lads. Her fr ends in the village help her prepare for the great ceremony.



AN EXCITING CHASE in the forest begins when the men of Brigadoon run after Jeannie's rejected suitor to keep him from leaving the village and thus causing Brig-

adoon to disappear forever. The suitor (James Mitchell) takes refuge in the crotch of a tree and hurls down his pursuers. He is accidentally killed and Brigadoon is saved.



FUNERAL DANCE for the suitor is one of the show's most impressive moments. While he is laid out under a tree (left center) and the bagpipes wail, his unloved girl

friend (Lidija Franklin) leaps into the air in an odd but stirring demonstration of grief. The Yankees leave Brigadoon but the hero, in the end, returns to his beloved lassie.



"Peter Pan" and Maude Adams- a magical theater phrase. She began her career as a child in Salt Lake.



John D. Spencer was leading Home Dramatic actor.

The Play's the Thing OUSE lights dim. A hush settles upon the audience. That wonderful moment

hand. Salt Lake, known for its theater-loving audience, inherits its love of drama from the pioneers. The great leader's interest in matters theatrical spurred the early settlers to form the first dramatic groups in the west.

The old Salt Lake Theater, whose name shines brilliantly in theater archives, had several worthy predecessors. In 1850, a scant three years after arriving in the valley, the first play, "Robert Macaire," was presented in the old Bowery by the Deseret Musical and Dramatic Association.

On New Year's day, 1853, a building on the east side of State st., between South Temple and 1st South, was dedicated and from then on it was to be the recreational center of the blossoming city. It was, of course, the famed Social Hall.

Here was an outlet for the talented pioneers and here theatrical entertainment flourished under the banners of the Deseret Dramatic Association. The group thrived until 1857.

The year 1859 marks another important step forward in the march of drama. In that year the first building to be designated a "theater" was built. The historic structure was "Bowring's Theater" and stood at 344 E. 1st South.

Actually, it was not a thea-



ter building but the home of Harry Bowring. However, the ground floor was made into a playhouse, with a stage at one end and rising tiers of seats in the auditorium section. Philip Margetts headed the new company, the Mechanics' Dramatic Association.

The last and greatest phase of Utah theatrical history started in 1862, with the completion of the Salt Lake Theater. Here was born deep love of the drama. Out front and back stage, this wonderful old theater reflected its influence through the years. From orchestra pit to its topmost gallery, it radiated the spirit of creative art, the life and romance of a nation. Down through the years it filled the hearts of the people with memories that linger so long as life.



It was a performance that no theaterloving Salt Laker could afford to miss-Utah's own Maude Adams in J. M. Barrie's "What Every Woman Knows!" The play-

house is, of course, the old Salt Lake theater and the time is 1910. In the inset is George D. Pyper, who for 30 years was the brilliant manager of this activity.



Utah's leading operatic star, Emma Lucy Gates Bowen.

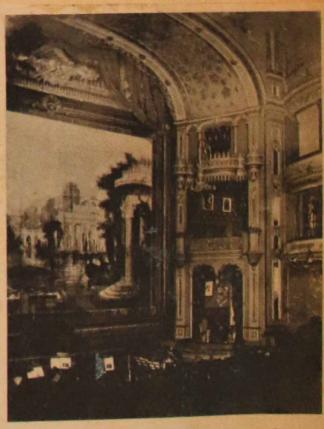


Hazel Dawn captivated New York in show, "Pink Lady."





Memories and plaques are all that remain of the Salt Lake theater and Social Hall, at left. The first Salt Lake theater orchestra was directed by George Careless, in the center.



This interior scene shows the famous dropcurtain, "The Return of a Victorious Fleet."



Henry Bowring, left, and Phil Margetts as the two prime actors appeared in a scene of old-time comedy. The two opened Salt Lake's first "theater."

Across First Footlights Came Phil Margetts

By GRACE GRETHER

The suave individual in a chair twirled his heavy mustache. On his head rakishly poised a tall, cream-color stovepipe hat. He twirled the other mustache

end and the theater audience chuckled. Suddenly he crossed a leg and bent toward the man in the other chair. The audience roared with premature laughter.

Phil Margetts, early Salt Lake's favorite comedian, was on the stage and they knew it would be funny even before he spoke his lines.

Dean of Profession

From the days when as one of the wagontrain pioneers of 1850 he sang and recited around evening campfires across the plains, to the last days of the famous Salt Lake theater, Phil Margetts was a leading figure in the new city's amusement world, the dean of the acting profession in Utah. Husky, vivid, a mere 21, he had come from England. Within a year of his arrival in the valley he had joined the Musical and Dramatic company and appeared in Salt Lake's first play in the old Bowerie—"Robert Macaire."

When Social Hall opened, he likewise was in the opening

cast of "Lady of Lyons."

All this he laid aside when in 1857 he was sent back to England on an LDS mission. He rushed back again to Salt Lake when Johnson's army threatened the new settlement. No recreation lightened the current gloom.

A Beginning

One early evening, Phil Margetts and Henry Bowring strolled down on what is now East 1st South to look over Bowring's new house a-building. They kicked along the shaving curls and bits of wood on the first floor of the place. No partitions were up. Just one long, huge room.

They looked at one another

without a word.
"Let's!" they yelled in unison. Salt Lake's first actual "theater" was born—"Bowring's." A stage at one end, one hundred bench seats, the Mechanics Dramatic company formed and audiences clamoring to get infrom its start, the place was jammed. Heavy three-act dramas and rollicking farces

Here stood Bowring's theater with its 100 seats and capacity audiences. It was made out of the first floor of an unfinished house.

hard work. And one night to the consternation of the owners they found Brigham Young himself with Heber C. Kimball out in the audience.

They wanted to find out what was going on at this new enter-prise for which no permission had been asked.

It seemed that President Young was fond of comedy. He enjoyed "Luke The Laborer." He said so.

All the Family

Next day astute Bowring took 90 tickets to Brigham Young-so that his entire family and that of Heber Kimball might attend a special performance. The play was "The Honeymoon" and it did the trick. President Young complimented the cast and promised to build a real theater with all the trimmings.

That was the inception of the famous old Salt Lake theater at State and 1st South sts. The gala opening, the first paid performance, March 8, 1862, was an exciting event for miles

The bill was "Pride Of The Market," followed by a farce,
"State Secrets or The Tailor of
Tamworth," in which Phil Margetts starred and had his audience in stitches. He played Humphrey Hedgehog, a wealthy miller and landowner. In the cast that night were Bowring, R. H. Parker, Marian Bowring, Maggie Thomas and S. V.

Names bring back memories. In the cast of "Pride Of The Market" were John T. Caine, Henry Maiven, J. M. Simmons, R. H. Parker, David McKenzie,

Nearly every covered wagon that crossed the plains with the pioneers of 1847, and some of the tiny handcarts carried tucked away a few favorite books. Space was limited. Books were heavy.

But brought along into the wilderness was the Bible, the Book of Mormon, biographies



days was lovely Lotta Crabtree.

Mrs. Woodmansee, Mrs. M. J. Clawson and Mrs. Cooke. Between the acts there were comic songs by W. C. Dunbar.

Not only did Margetts deliver fine comedy-he played Othello and other serious roles and supported many of the world famous actors and actresses who traveled to Salt Lake.

Still A Star

At a gala performance in 1874, Margetts was the star, playing Ezekiel Yearner in "Bowled Out." There were white satin souvenir programs, the first in the west.

Then, at the 50th anniversary jubilee performance of the Salt Lake theater, in 1912, Phil Margetts spoke from the stage Continued on Following Page



A LITTLE

By ALICE BASKIN

BRIGHT SAILS UNFURLED Open the book! Up and away, Ho! for adventure, dangerous, gay! Bright sails unfurled, We'll encircle the world; Turn to the east,

Turn to the west-Princesses, dragons, each story the best!

We were seated under the Christmas tree, Philinda and I, sated with its fadeless wonder, quiet at last; Nellie-do I have to say it?-deep in a book. Silently she closed the covers, lifted a face enkindled to the joy of great discovery: "This," she stated, "is the most wonderful story I think I have ever read. It is about a Phoenician sailor, named Captain Mago. Hiram, King of Tyre, sent him to get cedar from Lebanon (mentioned in the Bible), and gold and silver and all sorts of rich gifts to take to King Solomon who was just beginning to build his temple. (That's mentioned in the Bible, too; but not Captain Mago, because he isn't historical). Anyway, a great storm came up and blew the vessels off their course. That's as far as I got. I would like to read it aloud; but I'm afraid it would be too old for you."

"No! No it wouldn't," we cried out. For we had good reason to understand that when Nellie talked like that all she really wanted was to be pressed. "It wouldn't be too old for us, Nellie. Shakespeare isn't too old." "Well," she conceded, "we might try." And then she began:-"I am Captain Mago. When Hiram, King of Tyre . . . " Strange, that through all the years and all the books read through all those years, these words still live for me as the most perfect introduction ever written to any story of high adventure.

of print in this country, "The Adventures of Captain Mago" (that I believe is the full title) was written by Leon Cahun, a noted French archaeologist and Oriental scholar. Rated in France as a classic for boys, much as we rate Robinson Crusoe, Scribner's did handsomely by its excellent English translation. Blue cloth trimmed in gold, there were more than the usual number of finely executed full-page illustrations with a scatter of fascinating vignettes to enliven the text. Not that the text needed to be enlivened.

For all the accuracy of detail, as to the make and measurement of the ships, their draught and sailing capacity, the number of oarsmen needed and the manner of their seating-here was no hint of pedantry, nothing of stiffness. Snuffing the salt air, we went our ways with Captain Mago, through the busy streets, along the crowded wharves of ancient Tyre, wealthiest and most powerful of all Phoenician scaports, visiting officials, signing up his crew. Loving the book, as usual, we projected ourselves into its characters. Hannibal, the one-eyed pilot, was taken over by Philinda, whose sea-fog voice and rolling gait furnished comedy relief of no mean merit. Nellie, needless to say, played the handsome young scribe, Hanno (a Carthaginian navagator, named Hanno of the 5th or 6th century B. C. left an account of his explorations of the west coast of Africa, doubtless drawn on for contemporary descriptions by our scholarly Frenchman); while I was Bichri, the mischievous young archer, who had a pet monkey. Then there was Bodmilcar, the traitor, and his sleek eunuch accomplice ("What's a eunuch, Nellie?" "Oh, a sort of man who looked after the ladies, because nobody else could be trusted . . . " Nellie always had an answer, and what she didn't know couldn't hurt us); and, for romance, the beautiful highborn slave, Chrysies, with whom Hanno promptly fell in love, and and her pretty attendant Abigail.

How often did we sail with Captain Mago! Escape the vengeful clutches of Pharaoh; ride out the tempest, follow on and on to the fog-bound islands of the North (Britannia, before ever a Roman or Saxon conqueror had touched its Celtic soil), and across rough seas to Germany, savage and warlike to its very roots. Not that we ever knew we were absorbing the whole geography of the ancient world. But our mother knew, and knowing, too, how children read and reread their books, she saw to it that the passionate pleasure we put into them, drew a compensating reward.

Of course we "took" "St. Nicholas," and read "Under the Lilacs" in monthly installments; also there was "Rumpety-Dudget's Tower," Julian Hawthorne's classic fairy tale, and Charles Stockton, and "The Spinningwheel Stories." Year by year our bookshelves grew and expanded. There was Hans Andersen - how searching true, how close to tears, were those lovely parables, "The Snow Queen," "The Little Mermaid." Never in all our growing did we outgrow them. There was Agnes Strickland's "Stories from History," and Mark Twain's "The Prince and the Pauper." These days with the publishers' presses, grinding out winter and spring an ever increasing harvest of Books for Young People, well-written, carefully supervised,-I still keep my independent opinion, we were happy in our generation, when to have less, meant that actually we had more.

Public Called Best Critic of New Play

Famed Dramatist Says No Reviewer Can Do Justice on First Night

[Editor's note: A bitter controversy has been raging between the drama critics in New York and the playwrights of the nation over who should be the real judge of whether a play is good or bad. The New York Times invited Maxwell Anderson, famous playwright, to express his opinions in the matter. They are presented herewith.]

BY MAXWELL ANDERSON Pulitzer Prize-Winning Playwright Written for New York Times and Los Angeles Times

NEW YORK, Feb. 15.—Since even approximate justice is hard to come by and absolute justice has never yet been reached anywhere, it is certainly too much to ask that a play receive just reviews the morning after it opens. In a world in which no professed solution of any problem-whether in the field of Socrates, Einstein or Shakespearewill endure forever, it can hardly be hoped that a group of newspapermen will arrive at their typewriters between 11:30 and midnight with the words about a new play that will satisfy anybody.

The present tension between Manhattan critics and playwrights is due entirely to the When you start to consider reviewers.

Plays Sitting Ducks

A new play in our theater is

own freedom, have set up and ingly totalitarian world. are conducting a censorship over The plays of a democratic so the theater which is in absolute ciety must be written for audicontradiction of the principles on ences, not for professional tastwhich journalistic freedom is ers of entertainment.

founded.

The ability of the critics and the quality of their criticism are irrelevant to a discussion of censorship. But, obviously, critics vary in acumen and their standards vary with the times. During a war all civilian standards are revised downward and the best of the critics gave up and went into war work. Now that they are back on the job the critical appraisal of plays is more imaginative.

For our faith in democracy is a faith that the people choose best for themselves — that no overlord specialist, committee, class or group should decide what is good for the men and women of a nation. Furthermore, the arts of a democracy are its life.

Personally, I don't trust any critic—or anybody else, including myself—to know when a play has said something worth listening to or worth saving. I do trust the public in a democ-

How and how much the uncensored judgment of the public would differ from that of the critics is a matter of opinion. The critics is a matter of opinion. My bwn observation makes me certain that, left to themselves audiences would find out and support the plays that suited them, with the result that the theater would take in vastly more territory and reach both higher and lower than its present leading strings will allow,

Reviewers Are Honest

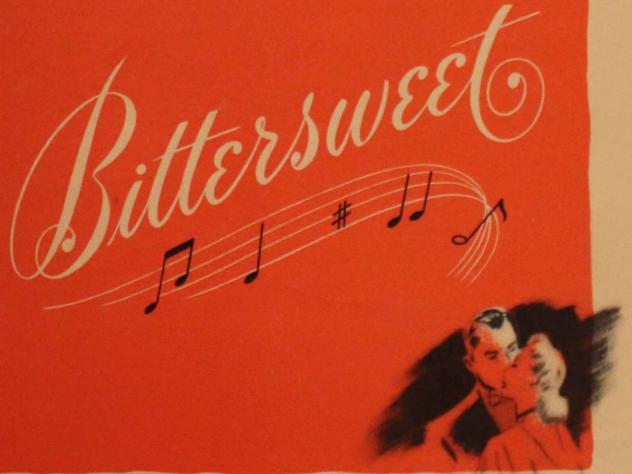
enormous increase in the review-the virtues and values of the ers' power. There was a time, critics you find that as drumnot so long ago, when a play beaters for something unexpectmight, and often did, live down edly worth while they often have adverse notices. But the costs brought the public to a theatrical of production and operation are venture which might have died currently so high that this has unnoticed. Sometimes an audibecome impossible. Plays now ence has sat doubtful and unbelive or die by the verdict of the lieving before a new play, moved but unsure till the critics crystallized the emotion for them.

As removers of impurity the A new play in our theater is now a sitting duck. Naturally, some good ducks die, some bad ducks live. And nobody really knows what's good or what's bad in a duck or in a play. It's a matter of opinion and it should be a matter of public opinion.

The newspapers, which are quite properly jealous of their own freedom, have set up and critics have done white wings' critics have done white wings' service. They are as sensitive to a stale joke or to a rancid emotion as a gourmet to spoiled fish. Last, but not least, our critics are honest. We have become so accustomed to honesty in our journalists that we overlook its rarity in this venal and increasingly totalitarian world.

For our faith in democracy is





GREEK THEATRE

GRIFFITH PARK



STAGE HER CHOICE—Beatrice Straight, niece of Harry Payne Whitney and granddaughter of William C. Whitney, former Secretary of the Navy, passed up high society for a theatrical career. She will costar with Basil Rathbone in "The Heiress" here.



ON STAGE—Basil Rathbone is the male star of the new play, "The Heiress," current fare at Biltmore Theater.

Basil Rathbone Will Head Cast P. H. in 'The Heiress'

Jed Harris' stage production, "The Heiress," starring Basil Rathbone, Beatrice Straight and Patricia Collinge, will open at the Biltmore Theater on Wednesday, Dec. 29.

Based on Henry James' novel "Washington Square," the hit play is the work of Ruth and Augustus Goetz. Set in 1850 Manhattan, it is called a taut drama of a fashionably widowed physician and his only daughter, whom the considers to be so unpersonable that she is only prey for fortune hunters.

fortune hunters.

Basil Rathbone is starred as stidious Dr. Sloper, while Bea-

rice Straight is his daughter. Paricia Collinge, one of the thearer's most skilled character women, enacts a flighty widowed aunt. Peter Cookson will recreate his original role, as will Betty Linley. Others in the cast are Cynthia Latham, William Roerick, Helen Horton and Mary McNamee,

Star Quits Society to Go on Stage

Beatrice Straight of 'The Heiress' Has Colorful Background

BY JOHN L. SCOTT

Beatrice Straight, who will costar with Basil Rathbone in "The Heiress" at the Biltmore Theater beginning next Wednesday night, has the background and wherewithal for a gay, easygoing social life, Instead she chose the theater,

Miss Straight is the daughter of the late Willard Straight, diplomat-journalist; a niece of Harry Payne Whitney, and grand-daughter of William C. Whitney, secretary of the Navy during resident Cleveland's regime.

Backgr ind Disclosed

The actress, who replaced Wendy Hiller in "The Heiress" in New York and now is touring with the play, told me over the phone from St. Louis something of her unusual background.

Several years ago, her stepfather, Leinard Elmhirst, founded a communal village in Devon, Eng., similar to the settlement of Indian poet Rabindranath Tagore in India. Dartington Hall, an old manor belonging to the Elmhirsts, was transformed into a theater to provide entertainment for the villagers, and an acting company recruited.

Young Beatrice Straight, a tallish, handsome girl, was finally admitted to membership and eventually became one of the group's mainstays.

Stock Opens Way

After the war broke out, Miss Straight said, the company sailed to the United States and set up shop in Ridgefield. Ct. Stock engagements brought the actress to the attention of Broadway producers and after "Eastward to Eden," in which she appeared. Jed Harris gave her Wendy Hiller's role in "The Heiress," when the latter decided to return to England.

Besides acting, Miss Straight has other irons in the theatrical fire. She explained that she is one of the managing directors of Theatre, Inc., the nonprofit organization that brought the Old Vic and the Habimah Theatre to America.

"During the war my husband, Louis Dolivet, a member of the French underground, and I collaborated successfully on a radio program, Report on the Underground," she told me. "Louis would supply me with confidential information and I would broadcast it. We started this quite a while before the underground received any publicity and, naturally, we sought and received none either."

Nerves Tighten

The actress is looking forward to the Biltmore Theater engagement, although she said she was "scared to death."

Cole Porter Now Plans New 'Amphitryon' Version



COLE PORTER - Ace composer-lyricist reveals his plans e be based on Greek legend.

Researsals and staging details will be completed in the East, Porter added, because "Kate's" young producers, Arnold Saint Subber and Lemuel Ayres, prefer it that way. They have found the carpentry for scenery and the cient back there, if also more ex-

presario Edwin Lester.

A Good Reason

How does it happen, I asked, that "Kate," the \$180,000 musical sensation of New York, will reach "Broadway knows nothing about us so soon after its premiere, when the West usually has to wait years?

Love," "True to You, Darling, in My Fashion," "Wunderbar," "Why Can't You Behave?" and "Too Darn Hot."

"Kate," with its 17 songs, is fast developing not only into Cole Porter's most phenomenal hit but into a Frankenstein's monster as well, he added, sighing happily.

"It is keeping me busy every day-and will for years."

Sold Out Till August

In Manhattan the show is sold out till August; the backers (20) and angels (72) should be paid off within 14 weeks from the opening, after which Saint Subber and Ayres will clear \$4000 each week. Three offers for the rights have come from England; others from France, Sweden, Norway and Den-

"Kiss Me, Kate" is already Big

For example, it has established its two young producers as overter as "a talented scenic and costume designer (Ayres) and an accentric young man with many ideas (Saint Subber)," they met by accident in an agent's office and began talking about a mu-sicalized version of "Shrew."

They approached Sam and Belfor Coast version of "Kiss 1 la Spewack, who hadn't had any Me, Kate" and new play to | breaks lately either, and the Spewacks agreed to write the

Recalls Two Flops

"The Spewacks very kindly recommended me," Porter added modestly.

When I would have demurred -after all, the man is one of our execution of costumes more effi- three top living "pop" composers and has been the subject of an 'immortal" movie biography -Decision as to play dates in Cole waved me to silence. "Re-Los Angeles (as part of this sum- member," he observed, "I had mer's Civic Light Opera Festival) had two flops-'Seven Lively Arts' and in San Francisco, Porter emand 'Around the World in 80 phasized, must come from Im. Days.' I," he emphasized, "was out of a job, too!"

"But you had a good recent movie score-'The Pirate,'" I protested.

He shook his head again. pictures," he declared; and, more strongly, "It spits at pictures."

"We don't want people to be concluded, brightening, "New sick of the music," Porter smiled. York is now full of old movies Columbia, he said, confidently advertised as starring 'Patricia expects to sell 1,000,000 record ("Kiss Me, Kate") Morison!' And albums (containing the unex- that's the same girl who - alpurgated lyrics), and then there though she was signed by Holly-are the radio, juke boxes, etc., already beginning to pound rhythmically away at "So in screen!"

A LITTLE

By ALICE BASKIN

CHRISTMAS AT THE PLAYHOUSE

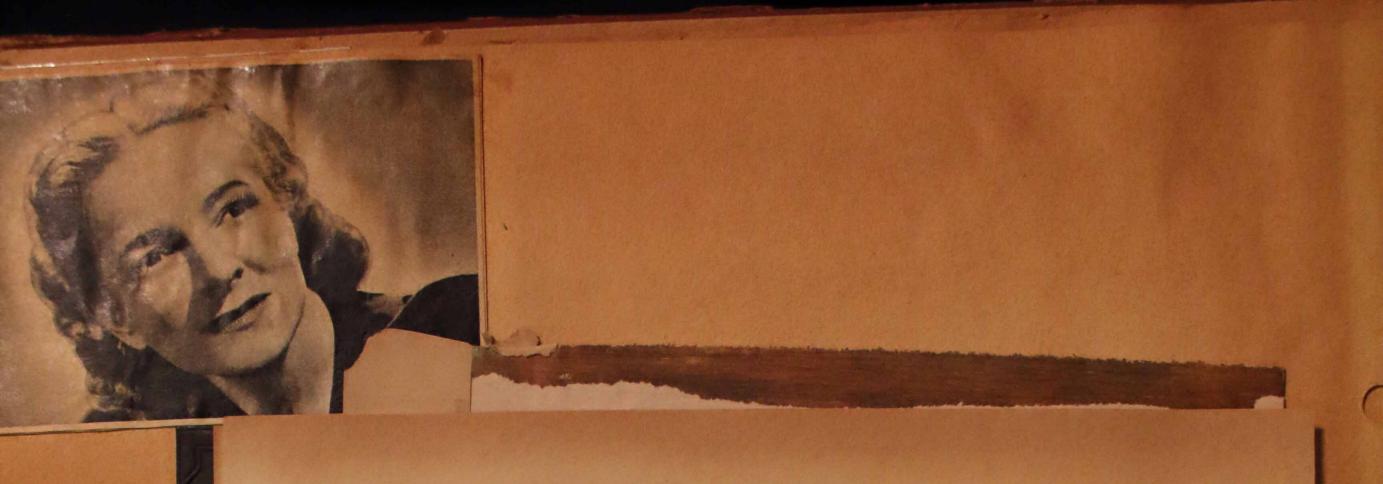
"'This, said Mr. Pickwick, looking round him, 'this is, indeed, comfort.' "'Our invariable custom,' replied Mr. Wardle, 'Everybody sits down with us on Christmas eve, as you see them now . . . and here we wait until the clock strikes twelve, to usher Christmas in, and beguile the time with forfeits and old stories." Charles Dickens.

What writer has ever told Christmas stories with more gusto and good cheer than Charles Dickens? What theater has ever staged the plays made out of these stories - "The Cricket on the Hearth," "The Christmas Carol," "Mr. Pickwick"-with more merriment, more color, more warmth of understanding, than the Pasadena Playhouse? What more comfortable custom to establish then, than to betake yourself, your family or a gay party of friends, and there sit down to beguile the time of your holidays? As the playbill has it. Christmas is a tradition at the Playhouse and Charles Dickens is part of that tradition.

This year it is "Mr. Pickwick" again. I say again, because it was Christmas Day, 1933, that "Samuel Pickwick, Esq., G. C. M. P. C. (General Chairman-Member Pickwick Club)," together with his three friends and fellow Pickwickians - Mr. Tupman, Mr. Snodgrass and Mr. Winkle stepped forth on the Playhouse stage to engage themselves and their audience in a series of incomparable adventures. Hilarious, heart-warming, now and again close to the pricking of tears (according to the tried and true Dickens formula), it is more than a hundred years ago that, egged on and abetted by the faithful Sam Weller, the rascally Jingle, the hospitable Mr. Wardle, the Fat Boy, and all the other absurd, very reason of their absurdity) they enraptured all England and America, from thence to travel round the world to the unflagging joy of succeeding generations.

Again this year the play is to open on Christmas Day. Again, it is the Cosmo Hamilton - Frank Reilly adaptation that is being used. This year, too, Thomas Browne Henry carries the title part (repeating a performance as lusty, as innocently pontifical, as richly revealing of its original, as the most exacting Dickens devotee could demand); doubling in brass, the while as director and supervising director during Mr. Brown's absence in New York. Some going, Mr. Henry!

What he has been trying for, he told me over the telephone, is color and warmth. In the former production he felt there were too many dark coats and black boots, making for a sombre frame to the picture. This year the costumes will be brighter. Also, Mr. Henry has tried where possible to reassemble the original cast. And when that could not be done, because of Hollywood or New York commitments, he drew on other familiar Playhouse favorites. With Paul Maxey playing a hearty Mr. Wardle; Al Willard, returned from the Coast Guard, as Winkle; Fred Blanchard, Murray Yates, Wayne Morris, Jack Rae, Betty Flint, Virginia Lykins, et al, the performance should roll of its own impetus



the Life of HELEN HAYES

"IT's because I was pigeon-toed, you know, that I'm an actress at all." Thats what Helen Hayes, generally acclaimed "First-actress-of-the-American-Theater, gave a New York newspaper interviewer as her reason for becoming an actress. By way of explanation she added, "When I was five -- that would be in 1905 -- my mother sent me to dancing school to see if my feet couldn't be taught to conduct themselves in parallel lines. That seemes to have been accomplished. In the spring Miss Hawkes pancing School had a May Ball. Just before that, my mother had attended a revue in which one of the revue stars impersonated the then popular Gibson bathing girl. Mother bolted back to Washington and taught me to do it for the May Ball. It happened that Lew Fields, the Broadway play producer attended the ball and he is supposed to have told the box-office man: " Tell that little girl if she ever wants to go on the stage to come to New York and see me." That was a very dangerous remark to make in the vicinity of my mother and so four years later when I was nine years old I was doing the Gibson girl impersonation in the Old Herald Square Theater -- for none other than producer Lew Fields.

Miss Hayes was born Helen-Hayes-Brown in Washington D.C. The last name was dropped for stage purposes. Her father was manager of a wholesale butcher company in Washington and had neither time for nor inclinations toward the drama. However, both Helen's mother and grandmother had a great liking for the theater and never missed a matinee if they could help it.

Little Helen Hayes at the age of five made her first professional appearance as Prince Charles in a play called The Reyal Family, Since she could not read, she was taught her first part, according to Mrs. Brown, her teacher, "Halen only rehearsed a week, but by the opening night she was playing the part in her own way, and there was nothing of my direction left."

After this part Helen and her mother arrived in New York one Sunday afternoon with a card on which was written the name of a boarding house om West 45th Street, a heavy straw suitcase, \$50.00 and two return-trip tickets, which Mr. Brown thought or at least hoped they would use soon, for "this idea of the theater was the maddest he had ever heard." Helen and her mother had almost given up their daily wear rounds of the producer's offices when they located Lew Fields who had been so amused with Helen's imitation of a Gibson girl. He assigned the child actress to four plays and she was an immediate success.

In 1912 after a series of road tours Helen returned to Washington and studied with the Dominican Nuns at the Sacred Heart School. From them she received her formal education, specializing in English, and in 1915 graduated with honors. At the time she put all thoughts of college out of her mind and concentrated solely on her job of becoming an actress.

Happy, Happy Birthday

As if "Harvey" and "The Iceman Cometh" hadn't made the point, along comes "Happy Birthday" to establish the corner saloon as the cradle of contemporary civilization, and the highball as a substitute for the milk of human kindness. Left to its own devices, which are considerably more ingenuous than ingenious, Anita Loos's new comedy probably would have died of a combination of atrophy and alcoholism within the week. That it is destined to survive considerably longer than many a play that leads a better life is strictly a matter between Helen Hayes and her audience.

At best "Birthday" is a rickety vehicle for one of the international theater's foremost actresses, but with Miss Hayes in the driver's seat it bumps and buckets along handily. For this otherwise regrettable binge, Miss Hayes is a spinsterish librarian who worships a bank teller from afar and one day plucks up the courage to invade the Jersey Mecca Cocktail Bar ("Through These Portals Pass the Nicest People in Newark"), where her hero does his serious drinking.

The point of Miss Loos's play, if it can be said to have one, is that when the mousy librarian does a little serious drinking herself, she suffers from delusions of Betty Grable and acts accordingly. She also gets away with it.

"Birthday," however, comes off as something more than the spectacle of a great actress on an irresponsible sabbatical. Miss Hayes clowns and mugs and sings a new Rodgers-and-Hammerstein ballad; she dances, not wisely but very well; and even pitches woo with her bewildered banker under a table. But to all this, and a hangover, too, Miss Hayes contributes an infectious enthusiasm and her consummate skill as a show woman. The combination is irresistible. (Happy Birthday. Richard Rodgers and Oscar Hammerstein 2nd, producers, Joshua Logan, director.)

Helen Herself

About eight years ago, when Helen Hayes was making theatrical history in "Victoria Regina," a Hollywood producer asked her to play Granny in a movie. A little tired, even then, of an old-lady role, Miss Hayes said that she was looking for a younger part. "OK," replied the producer, "we'll make Granny young."

The actress not only refused this tempting bait; she spent two years in another old-lady role—as Harriet Beecher Stowe in "Harriet." This prompted Anna Loos

to suggest she "come out from behind those stuffed skirts" and do a little lighthearted scampering about the stage. A little nervously, Miss Hayes agreed. The result was "Happy Birthday," and a good time for the actress.

Yet for this role, as for all the roles she has played in almost 40 years on the stage, she worked hard. During the first two weeks of "Happy Birthday's" 3½-week Boston run it was continually rewritten, until there was practically nothing left of the original second act. Miss Hayes, with most of the lines to speak, and with new lines being added and old ones cut at almost every performance, played her part without a visible hitch, although she says she felt "like a cat walking on a mantelpiece."

The other players, with comparatively few new lines, were visibly impressed. But this, too, was nothing new. Helen Hayes is an actor's actress, impressing fellow players with her perfect technique, her ability to regulate apparently genuine emotion, her absolute control over the pitch and timbre of her voice. And her complete absorption in a role gives her supporting players a lift; she listened as attentively to their speeches on the 969th, and last, performance of "Victoria" as she had on opening night.

Little Lady Fauntleroy: Miss Hayes's career in the theater has been almost continuous since 1907, when she was 6 and Lew Fields, of Weber and Fields, saw her mimic a Gibson girl in a Washington dancing-class recital. He urged her to go on the stage, but her mother, Mrs. Catherine Hayes Brown, thought her daughter destined for something higher-class than the Dutch comedy of Weber and Fields. So Helen spent the next year as Little Lord Fauntleroy in a Washington stock-company presentation of "The Prince Chap," in which she distinguished herself by some audacious ad libbing. A year or so later, when nothing else had turned up, her mother relented, and Helen played with Weber and Fields until she was 12.

At 13, still shielded by her mother from the fact that there were such things as dramatic critics (her father, who was not interested in the theater, devoted his attention almost entirely to the wholesale meat business), Miss Hayes played with John Drew in "The Prodigal Husband" and was definitely on the way to success. She scored her first real hit at 18, with William Gillette in "Dear Brutus." From that time to 1939, she was constantly on the stage, and from 1908 to date she has run up a record of 30 plays, not including summer stock.

"Coquette," which opened in 1927, was a milestone, establishing the former ingenue as a star. She sandwiched her marriage to the playwright, Charles MacArthur, between performances of it in 1928. And her producer ended its run the next year when the MacArthurs announced the advent of their "act of God" baby, Mary. 1933



"Happy Birthday": Helen Hayes has a frolic in acting her age at last

Footlights

By ROBERT O. FOOTE

STAGE ATTRACTIONS

MONDAY—"Lady Windermere's Fan" with Cornelia Otis Skinner, Los Angeles
Billimore, Every night, Matinees Wednesday and Saturdays.

This is going to be a great revival year on the American stage. Already it has started with the Broadway production of "The Front Page." Variety, examining the field, reports the following revivals are now definitely scheduled for the coming season:

"Lady Windermere's Fan," with Cornelia Otis Skinner and Henry Daniel; "The Merry Wives of Windsor," Jose Ferrer's "Cyrano de Ber-

gerac," "Duchess of Malfi," with
Elisabeth Bergner; Theatre, Ine's
"Playboy of the Western World,"
with Burgess Meredith; New Opera Co.'s "Belle of New York";
Dwight Deere Wilman's musical
version of "Street Scene," and the
American Repertory Theater's
"Henry VIII," "What Every Woman Knows," "John Gabriel Borkman," "Androcles and the Lion"
and "School for Scandal."

Zoe Akins, who no longer
calls Pasadena home, has dramatized the novel "Return En-

Zoe Akins, who no longer calls Pasadena home, has dramatized the novel, "Return Engagement," by Gwen Lawrence, with an eye to Ethel Barrymore in the lead.

Remember "The Little Foxes"? Those same disagreeable characters are coming back to the stage in another Lillian Hellman play, title as yet undisclosed.
Only they will be 20 years younger than in "The Little Foxes."
Eventually there may be three plays about them. As to this latest, its action is reported to be

Writes for Ethel Barrymore latest, its action is reported to be laid in the same small Alabama town. New York opening is planned for mid-November, with Miss Hellman herself directing. It will be recalled that her "Watch on the Rhine" was the winner of the Drama Critics Circle Award for 1940-41.

It certainly costs a lot more to produce shows these days than back during the late lamented Depression. Marc Connelly's "The Green Pastures" is to be revived at estimated cost of \$125,000 to \$150,000. That is just twice what it

Pessimistic Eugene O'Neill, back in New York after a 12-year absence, thinks the world has gone to—shall we just say pot and let it go at that? To interviewers he remarked "if the human race is so stupid that in 2000 years it hasn't had brains enough to appreciate what secret of happiness is contained in the Golden Rule, then it's time we dump the human race down the drain and give the ants a

ZOE AKINS

All of which, nonetheless, is good publicity for MARC CONNELLY the two new O'Neill plays which the Theater Guild has in preparation, "The Iceman Cometh" and "A Moon for the Misharetten"

begotten."

The New York interviewers were shocked at the physical condition of the noted playwright. Though only 57 he has been aged by long illness and is reported physically shaky of hand and halting of speech; though still plenty emphatic in his dramas.

Over in London that Old Vic company which last spring stood the American theatrical world on its ear, has resumed operations. Laurence Olivier appeared in the first offering, as King Lear. Next will come

"An Inspector Calls" by J. B. Priestley, with Ralph Richardson featured. Richardson then will follow with "Cyrane de Bergerac." Olivier is only taking the one role in the present Old Vic London season.

Robert Montgomery, one of the more ambitious and intelligent idols of the screen, is going into the theater as a producer, in a big way. With Elliott Nugent he has formed a New York corporation, capital stock \$144,000, to produce and present plays, bailets and operas.

Jose Ferrer, still remembered here for practically stealing the show from Paul Robeson when they appeared in "Othello" at the Civic Auditorium, is to revive "Cyrano de Bergerac" this coming

season. The role was first performed by Constant Coquelin, for whom Rostand wrote the play, in Paris in 1897 and since then has served Richard Mansfield, Henry Lee, Walter Hampden and Richard Bennett. It was also made into an opera by Composer Walter Damrosch in 1913.

The stage, like the screen, goes on "discovering" in obscure spots, talent which it had overlooked when right under its eyes. Jack O'Brian of the A.P. reports the case of Allyn McLerie. Dwight Deere Wiman and Tom Weatherby, about to produce some more intimate revues like the "Little Show," badly needed a dancer and went on tour looking for one. They found her, a girl named Allyn McLerie, performing in a Detroit night spot. After they had signed her and inquired into her background they learned she had been long on the musical stage in New York and had even followed Sono Osato in the leading role of "On the Town,"



ALLAN MeLERIE Discovered in Detroit

Highest price ever asked for movie use of a stage play has been set by Moss Hart on a drama that has not yet even been produced—indeed is not completely written yet. It is called "The World of Christopher Blake"—rather reminiscent of Sidney Howard's "The Late Christopher Bean," isn't it? The play is to open in late fall in New York. Hart, the author, thinks he ought to get about a half million dollars for the film rights. Moreover, one producer is actually dickering with him, on that starting basis.

Carl Heins Roth, for several years past associated with Paradena Playhouse, has been appointed a full time professor of acting and directing and simultaneously assigned as a director of the Dramatic Workshop at the New School for Social Research in New York. Before the war Mr. Roth was supervising director of the noted New School of Acting in Vienna.

Sometimes one despairs of the rewards of virtue, those of sin are so much more bountiful. Take Producer Al Rosen. He put on a terrible thing in Los Angeles, called "Good Night Ladies," played it for a year in Chicago and it has made him a fortune everywhere but in New York. Now his latest. "Mary Had a Little," produced in San Francisco, roasted wherever shown, is cleaning up on the road and soon will go into Chicago, probably to duplicate in that rowdy town the success of "Ladies,"

He's Tops, Says Hedda of Olivier

Sir Laurence Would Try Comedy Now, He Reveals Over Phone

BY HEDDA HOPPER

Too many of our stars got there with gimmicks and too few with acting talent and intellect really deserving of the title of artist.

Head and shoulders above the rest of our present-day stars in this latter, tiny minority stands. Sir Laurence Olivier. His is that rare, brilliant combination of intelligence, humor, experience, hard work, instinct, natural charm and good looks, together with a spark of genius that in generations gone by touched the mantles of John Barrymore, Edwin Booth and Dayld Garrick.

Prefers Old Vie

Here is the most-cought after star in the world today, with offers of more money than was ever before paid a player in the history of the theater, and the choice of any roles he wishes, yet working, rehearsing, playing for the Old Vic company in London for a salary of \$200 per week.

I asked him why on the international wire to London.

"Don't you think it's important to change off between the screen and the stage?" he said. "It keeps one's touch. It's hard work and this is Vivien's (Vivien Leigh, his wife) and my fifth cold winter here, but we're looking forward to getting away for a few weeks. But we have so many things to do. I certainly hope one day we'll get the chance to come back to Hollywood. That is, if you get someone to write us a comedy. Will you do that?"

Too Many Noses

"All through with Shakespeare?
I've heard you were going to do
"King Lear" and again "Cyrano de
Bergerac," I said.

"Oh, not Cyrano. I've had too many noses. Perhaps later Lear.'
But now it might be good to do

comedy for a change of pace."
"I can't tell you how wonderful I think you were in 'Hamlet."
What was your biggest problem in that picture?"
"The difficulty was in taking."

"The difficulty was in taking an esoteric piece of work and interpreting it in such a way as not to play down to the audience, to make it sympathetic to modern listeners."

Los Angeles Cimes 2* FRIDAY, MARCH 11, 1949-Port 1 17

Dowling Eyes Our Stage; Jeanne Cagney in Lead; 'On Town' Star Pacted

BY EDWIN SCHALLERT

Eddie Dowling is to enter the stage-producing tourney here, thus giving important new impetus to West Coast footlight progress. He expects to be here in about 10 days, according to word received by Writer Houston Branch, whose comedy, "The Booby Prize" he may produce

Prize." he may produce.

Branch was in New York about six weeks ago in anticipation of Dowling's doing the play there, but they had difficulty casting, and the writer then suggested that plays might be easier cast here. Dowling has two other plays that he may stage, besides "The Booby Prize." He will probably follow procedure similar to the one Henry Miller engineered so succe fully during the Western with tracults on the Coast.

his lifetime with tryouts on the Coast.

Dowling has been in communication with Louis Lurie, who is associated with Homer Curran in his enterprises, and is reported to have been encouraged in his plan. Dowling's last stage visit was in "The Time of Your Life." He presented "The Glass Menagerie" and fostered the Maurice Evans Snakespearean projects with "Richard IL"

'Hamlet'



MAURICE EVANS plays "Hamlet" uncut in four-hour stage show. He popularized the play with South Pacific GI's during war.

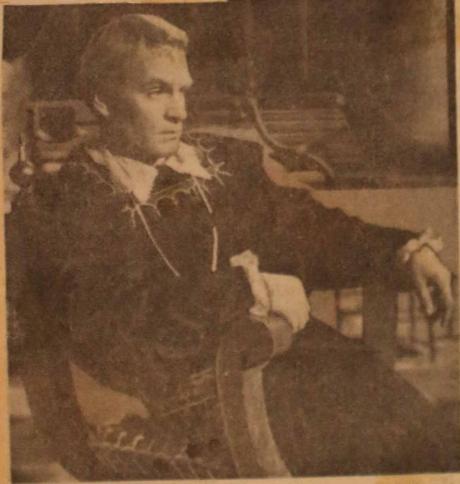
HERE ARE FOUR TOP HAMLETS

Since Richard Burbage played the role of the melancholy Danish prince under Shakespeare's own direction, most male Thespians have asspired to it. Four leading Hamlets of this century are depicted here.

Laurence Olivier, however, challenges a wider audience than heretofore with his British-made film version soon to be seen here. Olivier played title role and directed. Some critics say film will popularize the Bard with screen fans.



JOHN BARRYMORE broke Edwin Booth's New York record by playing "Hamlet" 101 times, then won London.



LAURENCE OLIVIER directed and played "Hamlet" in its first grand-scale screen production, soon to be seen here. Film has great cast, dramatic unity, fine music, settings.



F. R. BENSON was top English Hamlet in 1900. Costume and chair show traditional dress and pose have changed little since.



FRANK FAY TO JUMP FROM 'HARVEY' TO 'HAMLET'

Fay and his invisible pooks, Har- do "Hamlet," taking the title vey, are going to part ways soon fole. with scarcely a tear on Frank's "I figure that after this last tour

about 'Harvey' . . . the play, that and begin production on "Hamis . . . but I won't shed any tears let" by October. If it goes over, about breaking up the partner we'll bring it east," he said. ship," Fay says.

CHICAGO, Feb. 17 (P)-Frank, and the stage. Fay plans to

with "Harvey" we'll shut down in "Oh, I'm a little sentimental my home town, San Francisco,

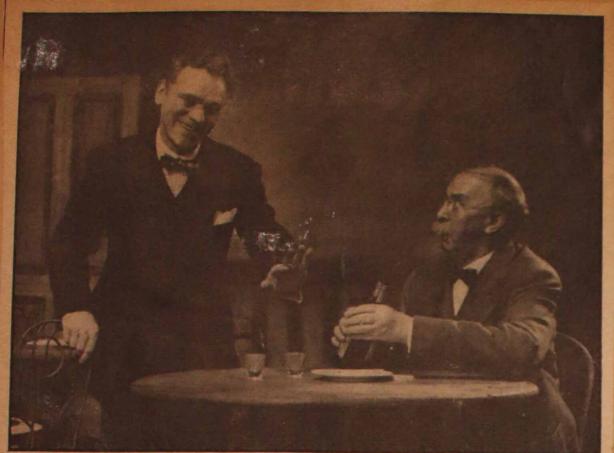
He looks at "Hamlet" as an-The play has grossed about \$12. other play "with a good, solid part that I want to play. I know nothing about it, except for the anybody sentimental.

The master of the double-take and whimsey has his eye set on a target way off the comical path he has trod so familiarly through vaudeville let in the same way." The play has grossed about \$12. other play "with a good, solid

ALFRED RYDER portrays Hamlet in the streamlined production of Shakespeare's tragedy, which is slated to be given next Tuesday at the Wilshire Ebell Theater.



"I knew he'd forget...



Barton and Digges: "The Iceman" was a long time getting there

Pi

O'Neill's Iceman

After a hiatus of twelve years, "Eugene O'Neill has returned to Broadway with "The Iceman Cometh," a controversial, four-act play about the dreams, disillusionments, and the general sorry state of humanity. The controversy it aroused is not over the ideas expressed, but over whether the ideas are worth four hours of pretty verbose drama. The Oberammergau Passion Play takes seven days, but its subject matter is good enough to keep it going as a pageant; few damatists other than O'Neill would dare to present the subject matter of "The Iceman" in more than a regulation-length play.

Once he gets "The Iceman" under way, however (and by "under way" is meant after a deadly, one-and-a-quarter-hour first act which sets the stage for the action), O'Neill demonstrates the ability which has won him three Pulitzer Prizes ("Beyond the Horizon," 1920; "Anna Christie," 1922; and "Strange Interlude," 1928) and the Nobel Literature Prize (1936). He inspects and develops his nineteen characters with warmth and good humor; he talks at some length on a number of subjects without becoming boring, and with a minimum of stage action he keeps the interest focused on his central theme, at which he hammers for the last three hours.

This theme is O'Neill's premise that the only way for a person to find peace of mind is to abandon his pipe dreams and face reality, but achieving peace of mind leaves death (The Iceman) as the only thing to be looked forward to. As it turns out in the play, most people cannot face reality, and the majority of the characters, like Miniver Cheevy of Edwin Arlington Robinson's poem,

... coughed, and called it fate, And kept on drinking.

To prove his point, O'Neill assembles a group of drunken bums in a 1912 saloon and rooming house. They have all at one time had jobs or positions-one was a police lieutenant, one a captain of British infantry in the Boer War, and among the rest are a couple of Anarchists, a onetime Boer Commando, an ex-war correspondent, and a former proprietor of a Negro gambling house. The owner of the saloon was once a politician, who gave up everything, including going out of doors, when his wife died twenty years previously. They do nothing but sit around and drink and talk about how they will gather themselves together some day and get their old jobs back. There are also three streetwalkers, whose pipe dreams seem to lie in the idea, as one of them puts it, that "we're not whoreswe're tarts."

Noble Experimenter: Into this group comes Hickey, a hardware salesman, who on his other visits has always been the life of the party, buying drinks all around and generally behaving like a good egg. This time, however, although he buys them drinks he will not take any himself—he says that he has got rid of his pipe dreams and has found peace of mind and that he no longer needs or enjoys liquor. He tries to help the rest to find his happiness by making them try to do what they have always been saying they will, on the theory that when

^oHis last new show on Broadway was "Days Without End," in 1934.

they find it impossible they will no longer be nagged by their consciences and will relax.

They try, all right, but the experiment misfires and they end by resenting Hickey and his running of their lives. Then it turns out that Hickey found his peace by shooting his wife, and as he is led off by the police he realizes that the only way to bring even comparative happiness to his friends is to tell them that he was crazy, so that they will forget all about

Outstanding in the cast are Dudley Digges as owner of the saloon, Tom Pedi as bartender, Morton L. Stevens as a broken-down circus man, Nicholas Joy, the ex-British Army officer, and James Barton as Hickey. Omission of the others in no way indicates disrespect. The direction is even and cohesive, and the sets, by Robert Edmond Jones, fit the atmosphere perfectly. The only real complaint about "The Iceman" is that it is too much of a good thing. (The Iceman Cometh. By Eugene O'Neill. A Theater Guild production. Eddie Dowling, director.)

Revival Week

Pot luck with Broadway last week was chiefly a matter of revivals. And even at that, the pot wasn't too lucky:

I Lady Windermere's Fan—This Oscar Wilde revival is a pleasant and colorful production. Its main strength lies in the fact that it does not try to knock anyone out of his seat, but plays the lines as Wilde intended. It comes out frankly and blandly a rather precious period piece. The epigrams and paradoxes ricochet off Cecil Beaton's beautifully ornate sets with a wild abandon, and everyone has a good time.

The cast is excellent, and costumed to the teeth. Penelope Ward, returning to Broadway after a long London run as Elvira in Noel Coward's "Blithe Spirit," is downright gorgeous as Lady Windermere. She is ably supported by Estelle Winwood, Cornelia Otis Skinner, Henry Daniell, Rex Evans, and John Buckmaster. Beaton, although a better designer than actor, fits the role of Cecil Graham, the esthete, to perfection. (Lady Windermere's Fan. Homer Curran, producer. Jack Minster, director.)

■ The Duchess of Malfi-At the risk of insulting your library, John Webster's minor sixteenth-century Guignol, even as adapted by W. H. Auden, the British-American poet and Shakespearean expert, is a bumbling bore. Only in the final scenes does Webster's Elizabethan elegy about a dainty duchess and her irrational brothers deserve to be rescued from the reference file. Elisabeth Bergner, who can do no wrong, is exciting as the embattled duchess; Canada Lee, a Negro actor playing white-face (Newsweek, Oct. 7), is eloquent as De Bosola, the improbable brothers' deus-ex-Machiavelli. John Carradine, veteran of more than 200 motion pictures but making his first Broadway stage excursion, plays a lustful cardinal with the restraint of a movie actor determined to show Broadway that screen actors are not necessarily fustian. Even so, your reaction will be academic. (THE DUCHESS OF MALFI. Paul Czinner, producer. George-Rylands, director.)

■ Lysistrata—Gilbert Seldes has tuned his variation on Aristophanes to an all-Negro cast, and neither Seldes nor the cast is up to Aristophanes as he considers how the women of Athens end a 21-year war with Sparta by staging a strike in the boudoir. Etta Moten-a Bess in "Porgy and Bess' -in the title role, and Rex Ingram, who played the devil in "Cabin in the Sky' and De Lawd in the movie version of "The Green Pastures," are fine actors, as are Fredi Washington and Leigh Whipper. As it turns out, Aristophanes is still good enough to take straight; as reduced to jive and jittering declamation, the Greeks wouldn't have a word for it. (Lysistrata. James Light and Max Jelin, producers. James Light, director.)



The Theatregoer

A Ware-Hazelton Attraction
CHARLOTTE GREENWOOD

"I REMEMBER MAMA"
September 28, 1947
PASADENA CIVIC AUDITORIUM

THE THEATER Few Really Good Plays Premiered

BY JACK O'BRIAN

NEW YORK, Oct. 9 (A)—September seemed to have the kibosh on the straight drama. Right up to the last day nary a decent dramatic offering arrived on Broadway.

Of course, there were a couple of musicals of varying excellence. "Small Wonder," modestly budgeted but exuberantly presented, delighted this corner so much that I went back again the third night it was open. And, may I add, it seemed better the second time.

Then Came 'Edward'

"Magdalena," a big, colorful quasi-operatic something with exciting music and luxuriant sets and costumes, came along in September, too, and received drastic-to-delighted reviews. I went back to see this, too, a second time, but the doleful libretto, loaded with bloated operetta mannerisms, drove me out of the Ziegfeld Theater.

September's coolness toward the straight drama lasted until the very last day of the month. Then, along came "Edward, My Son," by Noel Langley and Robert Morley, a brace of Britishers.

"Edward, My Son" already had had a long run in London, where it was presented by Gilbert Miller and Henry Sherek. The same gentlemen present it here. It was greeted with whoops of critical enjoyment and the public actually cheered at the final curtain. It was the first touch of real professionalism in the autumn theater, with magnificent acting and expert if not inspired playwriting.

The play is about a Britisher who goes from abject circumstances to a title and great riches by thievery and chicanery. He justifies his nastiness by saying he did it all for Edward, his son. The authors, and Morley himself as the actor playing the terrible old tycoon, manage to get more into the reading of the part than meets the casual eye.

The other players are almost equally expert. Peggy Ashcroft has a part loaded with more single acting skyrockets than Morley's, that of the wife, plagued with the knowledge that pampering their son is ruining him. She has every sort of scene from flighty young motherhood to alcoholic old age, and masterfully manages the transition. Ian Hunter, as a solid, dependable family doctor, gives a strong, restrained performance, and Torin Thatcher as a friend, used and abandoned on the tycoon's road to riches, is delivering one of the better acting exhibits on Broadway today.

GREENWOOD GAINS HER DRAMATIC GOAL

BY EDWIN SCHALLERT

plete recognition as a dramatic Greenwood's suddenly blooming actress. The first definite step was "The Late Christopher Bean," in which she starred for Henry Duffy in Hollywood 16 years ago;

1the latest developments have been Step by step Charlotte Green- her remarkable footlight success wood is reaching a goal for which in "I Remember Mama," and she has long fought—full and com- what has been happening to Miss screen career.

"'I Remember Mama' was the turning point," said her husband Martin Broones, composer, who was present during our chat at their home in Beverly Hills. "It meant the public's acceptance and acknowledgment of her dramatic ability. Outside of radio and pictures we had never been quite sure Charlotte stood on firm ground. Today we are more than hopeful that her dream will be entirely realized."

Played With Certainty

"Henry Hathaway, the director of 'Home in Indiana,' " said Charlotte, "told me after a long scene I played with Lon McCallister, which they shot at the first take after our rehearsal: 'Charlotte, you could not have done that except for your experience as a comedienne. There are things that you draw on from that experience which enabled you to play it with certainty.'

"That helped me greatly. I knew there must be a foundation for the urge I had long felt to do work of a more serious character, such as he described.

"Darryl Zanuck had encouraged me before that. He had the idea about my appearing in 'Home in Indiana.' I know that previous v Irving Thalberg, who had a remarkable flair for discerning hidden talent, felt the same way, but it was Zanuck who gave me my best opportunity to create a new type. He took a chance, too, because most of the people in that film were not box-office names, and I hadn't established my name at all with the large picture audience."

Long-Legged Dancer

Charlotte is remembered by oldtimers as one of the brightest, cleverest comediennes ever seen on the stage. Even when she appeared in a comparatively straight play like "Leaning on Letty," an adaptation of "The Post Road" a few years ago, she had to turn loose after the final curtain and do what was practically a vaudeville entertainment climaxing with her long-legged dancing.

"The only thing I didn't do was juggling," said Charlotte. "I studied that once when I was schooling myself for the theater, but my instructor said, 'You'll never be a good juggler unless you practice eight hours a day.'

"I was trying to study singing, including grand opera arias, dancing and acting, and I couldn't see concentrating on juggling as he suggested. I learned one trick, demonstrated it for him, and then waved him good-by."

Dogged Persistence

Charlotte brings the elegance and grace that belong to old theater in this country to her work. She is never too serious about what she does, for her sense of humor is rampant, but she has a dogged persistence which seems destined to carry her through obstacles.

To a newer generation of theatergoers her comedy antics are scarcely known, because the trend has been so steadily toward the serious. On radio her work was in that vein, and except for a comparatively brief flurry at 20th in musicals, where she contributed to the lighter situations, she has been steadily pursuing the dramatic course.

Incidentally the late Winfield Sheehan, who was "sold" on Charlotte's talents for the films, wanted to adapt the Will Rogers pictures to star her.

"The theater audience, because so many of its members remember me from the other days, was more difficult to convert to my timid new endeavors," she continued. "Russell Lewis and Howard Young met lots of opposition when they chose me for 'I Remember Mama,' but they stood their ground.

"I myself very much wanted to do that play, and believed I could act the character. My worries about getting a response of laughter when I was being serious were in the background, because I felt I had overcome this in 'The Late Christopher Bean,' as well as through picture work and radio."

Laudatory Reviews

The proof of Miss Greenwood's fitness for the assignment was commandingly attained when she went right into Boston with the

play, where it had originally opened with Mady Christians, and received the most laudatory re-

Recently cast in a dramatic part in "The Great Dan Patch," which is said to register very brilliantly, she has lately been acting in "Oh, You Beautiful Doll," George Jessel production of the story of Fred Fisher, song writer, at 20th.

"That completes a cycle," said Charlotte, "because when I started my career I was once known as a Fisher girl. There were two of us who used to sing and dance to his numbers playing a circuit in New York City itself. I was well acquainted with Mrs. Fisher, whose role I play opposite S. Z.

Charlotte Greenwood is show business.



underpinnings, Charlotte Greenwood has set new goal for herself as dramatic actress both on stage and in pictures.

EVANS SCORES HUGE HIT IN SHAW PLAY

BY EDWIN SCHALLERT

The King's English comes flaunting across the footlights at the Biltmore Theater, now that Maurice Evans has arrived there for a brief sojourn in "Man and Evans also can take a bow for Superman" by George Bernard presenting such enjoyable playmaster among creators of the lit buck Ramsden. erary play.

when it was written, the script, east but yesterday.

its presentation. Undoubtedly the He says what Shaw has to say Shaw comedy will prove one of the happiest Evans adventures in this locale.

Fugitive Hero!

The story of the artist man and the mother woman as told in "Man and Superman" hardly needs recapitulation at this late juncture. It is still probably Shaw's most violent stab at feminine machinations when these are concentrated upon capturing a husband.

His John Tanner, central character of the play, in common parlance knows all the answers. He tries all expedients not only to avoid matrimony but to escape falling in love. He even takes flight from England to Spain to

void his genteel pursue The whole situation is a frame for Shaw's expression of his ideas on men, women and the "unhappy need" they apparently have for each other. He discusses the issue from biological, social and, one might even say, civic or state angles.

Woman Pursuer

Whatever his hero-or spokesman-may utter to discourage the interest, sentiment and romantic inclinations of the very attractive woman determined to make him hers (and there is plenty that he says), it reaches nowhere in the long run.

In the fashion of a recent motion picture the lady, Ann Whitfield, has made up her mind that 'every girl should be married." She not only sets her cap for John Tanner, but she finally pulls

it right down over his ears. Hers is eminently the conquest of the woman who experts in feminity in another period of time. At least the costuming evidences that. Her technique is deft, charming and surprisingly sincere. Her methods-well, they might still with slight differences toid stray today. So Shaw doubttens has a perennial in "Man

Ann Approved

The cast seems to do everything to make this theatrical experience delightful. There are any number of splendidly played roles. It is hard to

Evans deserves no and of edit for bringing such a supany together, and pre-miling so pleasing as setress minds somewhat of Greer Garson-as Ann. She lends genuine luster to the production.

Shaw. A monarch of the modern ers as Josephine Brown (Mrs.) stage, this actor gives regal voice Whitfield) and Malcolm Keen, as to the sharp wit and satire of a the ever affronted Britisher, Roe-

Chester Stratton, Nan McFar-"Man and Superman" is an un-land and Victor Sutherland are qualified triumph for its star, as scarcely less excellent, while well as his surrounding com- Phoebe Mackay and Morton Da pany, and though it is a vintage Costa, very capable; James Daly stage piece, gauged by the time and Dorothy Eaton round out the

considering its many up-to-date. Above all, there is Evans himapplications, might have emerged self with his sovereign fluency in the reading of the many long First audiences over the week speeches required in his portrayend were fascinated, if not act al. Except for the final act he is ually enraptured by the play, and on stage practically all the time.

Shaw's Wit

Maurice Evans Enlivens Revival

By HARRISON CARROLL

After all these years, George Bernard Shaw's comments about woman, the huntress, and man, the pursued, may have lost some of their audacity, but the Irish playwright's dialogue still crackles with

The Shaw admirers were out in force Saturday night at the Biltmore Theater for the Maurice Evans revival of "Man and Superman," and they enjoyed themselves immensely

MAN FOR JOB

Any play as old as this, particularly such a conversation piece, takes a lot of doing. Mr. Evans proves just the man for the job. He rates a medal for giving some life to the long and tedious first act of "Man and Superman," in which the characters talk on and on with little plot development or even lively stage business to relieve the monotony.

Once this is over, things pick up. and Mr. Evans, as the sardonic hero who is ensnared even as he mercilessly analyzes the wiles of women, is able to achieve a more dynamic tempo.

The first night audience was in continuous laughter at Shaw's barbed sallies which keep coming in amazing profusion.

SUPPORT IS ABLE Frances Rowe, as the girl who wins the alarmed and reluctant bachelor in spite of himself, ren-ders able support to the star ut it is Josephine Brown, as the hero-ine's fat and dowdy mother, be-wildered at her daughter's schemings, who steals the feminine hon-

ors in the show.

Others worthy of note include Chester Stratton, as the poetic suitor; Victor Sutherland, as an American millionaire; Nan McFarland, as a practical-minded secret bride and Morton DaCosta, as a chauffeur.

The stay here of Mr. Evans and his company will be brief and scale already are at a premium.



HEROINE-Frances Rowe, English actress, plays the mantrapping Ann Whitefield in Shaw's comedy, "Man and Superman." tonight at Biltmore Maurice Evans stars.

'Man and Superman' Due March 12 for Eight Days

Shaw's "comedy of the sexes," to lovely girl determined to acquire the Biltmore Theater for eight days beginning March 12.

It is a hilarious and unconven-

One of the funniest comedies tional treatment of romance, reever written about the male and versing the Hollywood concept of female of the species will be pre- "boy chases girl." The play sees sented here when Maurice Evans Mr. Evans cast as a contented brings his production of "Man and wealthy young bachelor who and Superman," George Bernard finds himself the target of a

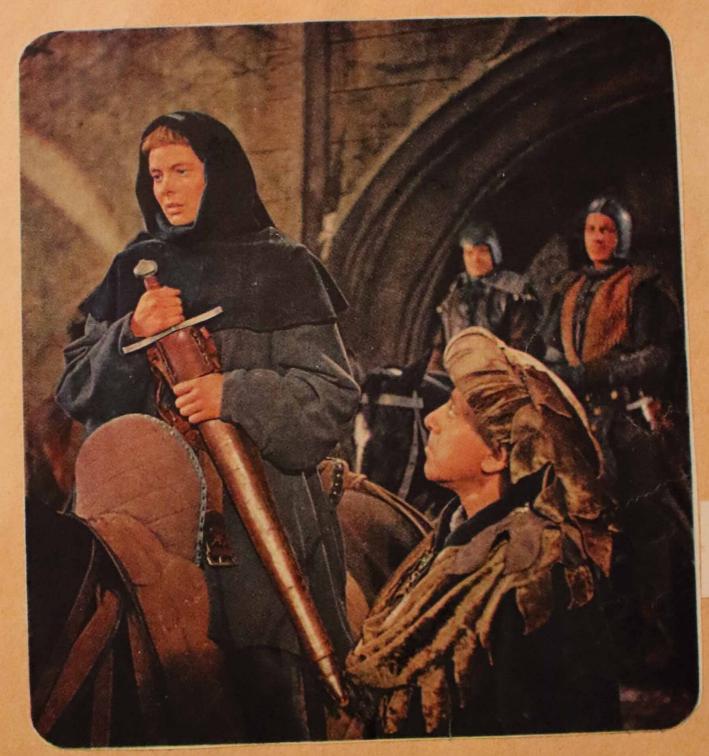
Nine-Month Tour

A top comedy hit of the past Broadway season, "Man and Superman" is embarked on a nine-month tour which will take Mr. Evans and his company to 62 cities in 29 States before returning to New York for a return engagement this spring.

Frances Rowe, levely young British star who made her American debut as the man-snaring Ann Whitefield, is repeating her performance on tour. Other com pany members include Maicola Keen, Chester Stratton, Josephine Brown, Morton DaCosta, Victor Sutherland, Nan McParland James Daly, Phoebe Mackay and Dorethy Eaton.



Juan of Arc



She bears a sword for the first time in her life as she rides out of Vaucouleurs to seek the weak, discouraged Dauphin.

Ingrid Bergman Plays the Saint Who Saved France,

Joan of Arc was a country girl from Lorraine who in February 1429 put on man's clothing, grasped a sword and rode briskly onto the stage of history. She didn't know A from B, she said at her trial, but she had heard voices of saints telling her to save France. In one extraordinary year she commanded the French armies, crowned the French king and made the French nation live again. Then she was betrayed to the enemy, declared a heretic by a church court and burned by the English in Rouen.

For five centuries the world has remained fascinated with the drama of her life and the charm of her character. Beneath all the controversies that have swirled around her life, the figure of the Maid herself, a fresh, quick-spirited, sharp-tongued, pious girl, keeps a universal appeal.

Shakespeare wrote about her with a narrow patriotic bias in Henry VI as an impostor and a strumpet. The German poet Schiller pictured her as a wordy romantic heroine of impossible nobility. George Bernard Shaw in one of his best plays, Saint Joan, offered a lively and unconventional Joan as a precursor of modern individualism and nationalism.

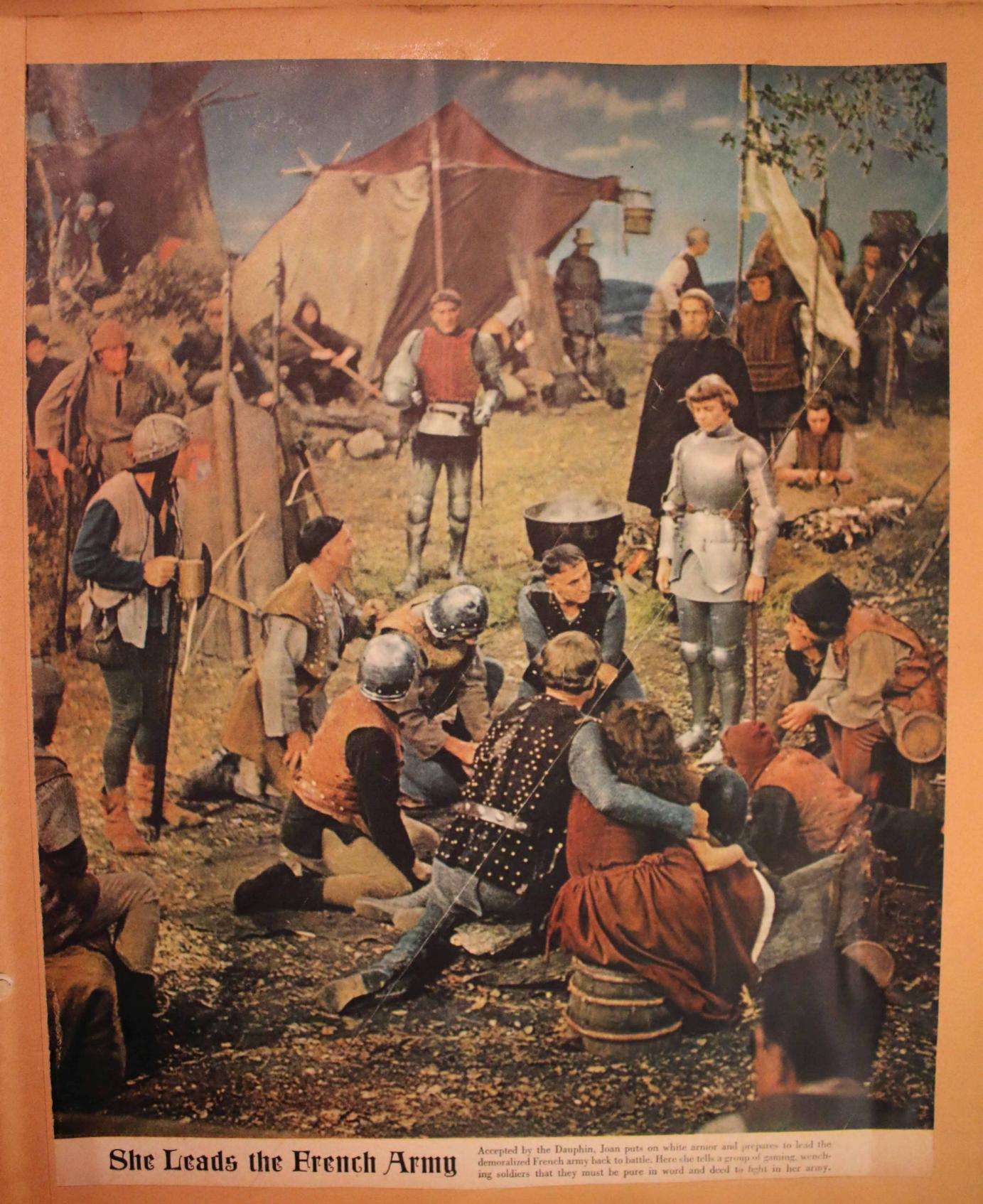
The new movie, made at a fabulous cost (which may finally amount to \$9 million) by Walter Wanger, follows a line of approach more popular than Shakespeare's or Shaw's. Though theoretically derived from a play by Maxwell Anderson, its spirit throughout is much the same as that of Mark Twain's Personal Recollections of Joan of Arc. It chronicles her life with admiring devotion, from her village home to the glory of the coronation and on to the horror of her death at the stake; and it makes no profound inquiry into the nature of the people or the institutions involved.

Ingrid Bergman played Joan with great distinction on Broadway in 1946, Her movie role is the most complex and difficult of her career, and

she makes it the most moving as well. The simple-minded, stubborn country girl grows into an efficient leader in war, is tangled in intrigues beyond her comprehension, is hounded by her inquisitors, weakens momentarily and is transfigured in the end in the torment of the fire.

Not all of the movie is worthy of its leading lady. The sky is often over-Technicolored and the sentimentality is often unbearable. The good characters, the ones that befriend Joan, walk around like figures from a waxworks. Only the villains, like her archenemy, the Bishop of Beauvais (Francis L. Sullivan), seem to have any life in them. The only true human being in the cast, besides Joan, is the cynical and vacillating Dauphin, the uncrowned son of the last king. His part is played by Jose Ferrer with a mastery that makes the performances of the soldiers, dukes and prelates around him seem dull and incompetent.

Any character at all has to fight to stand out from the mass of costumes and props which keep turning this movie into a pageant. Researchers worked for months reading every book on Joan, consulting manuscripts, worked for months reading every book on Joan, consulting manuscripts, checking costumes and architecture. Actual dialog of Joan's trial was written into the script. Armor Expert Noel Howard had to manufacture 150 suits of nonclinking armor, then teach actors not to fall flat on their faces when they wore them. Miss Bergman wore a special 20-pound aluminum outfit designed by the Metropolitan Museum of Art in New York. Seventy-one ancient cannons, 500 crossbows, carloads of Percheron horses (trained by cowboys in armor to get used to the noise), "two dog collars (medieval)" and "one king's sceptre" figure among the accessories. Yet the Bergman and Ferrer performances somehow come through this morass of detail and make Joan of Arc one of the really good pictures of the year.





Joan rides in triumph through the streets of Orléans after her army has driven off the besieging English. The turning point of the war has been reached. All the French nation is ready to do her bidding.



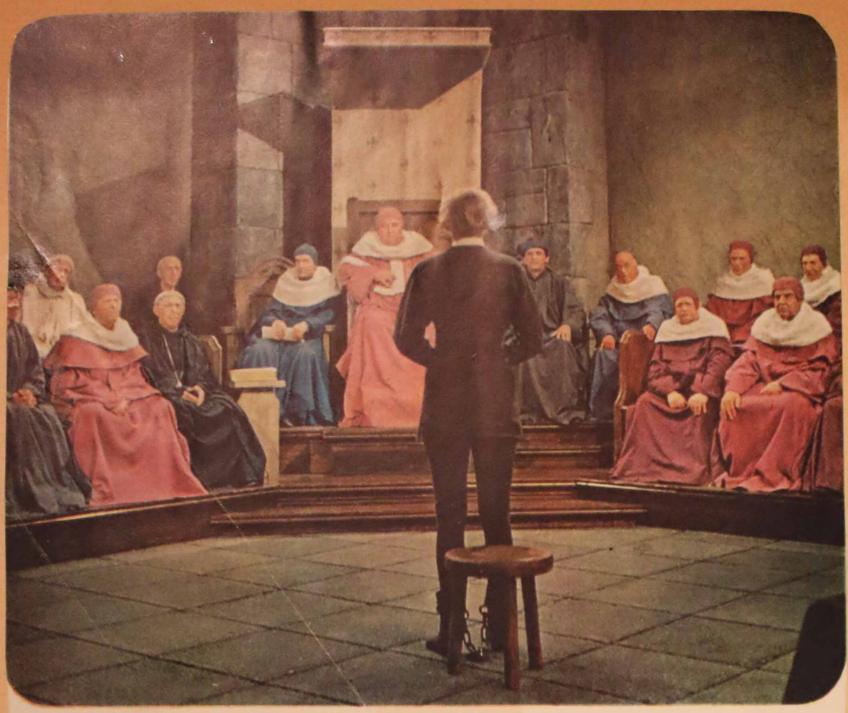
The Dauphin, now crowned King Charles VII of France, plays croquet (and cheats at it) on a castle lawn when he should be at work trying to exploit the victories that Joan and her army have won for him.



Joan lays her white armor and her sword before a church altar in St. Denis after her king, accepting English bribes, has signed a cowardly truce. Though her voices remain silent, she resolves to go on fighting.



The Coronation in Reims



Joan, captured by the Burgundians and sold to the English, appears in chains before an ecclesiastical court. The Dauphin she made king has abandoned her. The

intriguing Bishop of Beauvais, a creature of the English, heads the biased tribunal which finds her guilty of heresy and witchcraft, despite the dignity and wit of her defense.



Chained to the stake in Rouen above a great heap of faggots, Joan awaits her death in the crowded market place under the stern guard of English soldiers. One of the soldiers offers her a rude cross made of two sticks tied

together. As the flame is lit the executioner cries, "I shall be damned, for I am burning a saint." One of the priests who judged her holds a crucifix up before her eyes and Joan breathes a last tortured cry, "Jesus! Jesus!"

English Group Makes Up for Its 'King Lear'

By John Chapman

NEW YORK [Special] — Donald Wolfit's repertory company, over here from England by way of Canada, failed to put its best foot forward with an opening production of "King Lear," but interest and quality have increased with each play and "Volpone" is something to talk about.

Lear is a role to strain the capacities of a great actor—which Mr. Wolfit is not; he is a competent and moderately resourceful journeyman whose best feature is his disinclination to try for fancy tricks. He has, one is told, a repertoire of some 20 classics, and his mission is to put them clearly on a stage.

It is not his fault, or his company's, that the language spoken is occasionally unintelligible to the 'American ear; Britons have a habit of running things together, even in their cooking.

"As You Like It" was an improvement over "Lear." And "The Merchant of Venice" a still better job. But it remained for Ben Jonson's "Volpone; or The Fox" to kindle enthusiasm in this chill breast.

It is, to begin with, a novelty, never before having been done in New York as the author wrote it. IThe Theatre Guild once offered a re-translation of a German version by Stefan Zweig. It is, secondly, a splendid comedy and an important one in the development of the theater. And, finally, Mr. Wolfit and his followers—some of whom have been rather painfully inadequate in other hearings—have presented it with style and humor.

Johnson was nine years Shake-speare's junior, so "Volpone" is Elizabethan. It is lusty and outspoken, as befits the period, but it makes no great attempt at the vaulting poetry of Shakespeare and others of a romantic age. Jonson was a critic—a pioneer in the great art of social criticism in terms of comedy. To him the frailty of human beings and human customs was a matter for bitter laughter, and as an ironic jest "Volpone" is a gem.

Volpone is a miser—a young and lustful one—who increases his hoard of metals and jewels by playing upon the cupidity of others. Abetted by an ingenious and rascally servant, he pretends to be a dying invalid and extracts gifts from various no less wicked dupes by pretending to make each his heir. One of those who covets his health is base enough to offer a human treasure—his wife

"Volpone" is a wicked tale, but a moral one, for in the end greed is as justly punished as sin ever was in a \$3,000,000 movie. Mr. Wolfit has a very good time in the title role, and the performances of such players as John Wynyard, Alexander Gauge and Rosalind Iden are in keeping with the spirit of the comedy. A trial scene is very amusingly staged.

OFF-STAGE GLORY



This is how red haired Dolly Haas looks when she isn't wearing the silky black wig of the Studebaker's "Lute Song."



'Henry VIII': Duprez, Jory, Hampden

What Every Actor Knows

The American Repertory Theater last week made its Broadway debut with productions of Shakespeare's "Henry VIII" and J. M. Barrie's "What Every Woman Knows." A repertory theater, as such, has been much needed in New York since Eva LeGallienne's Civic Repertory Theater closed in 1933, but the new group's first two shows merit slightly modified applause.

The shortcomings are not for lack of trying, however. The few faults apparent in last week's productions stemmed from the material and were lessened to a considerable extent by the Repertory Theater's obviously serious intent and by a wealth of talent that includes Miss Le-Gallienne, Margaret Webster, Victor Jory, Walter Hampden, Richard Waring, June Duprez, and Ernest Truex.

The main trouble with "Henry VIII" is the result of a seventeenth-century triple play—from Shakespeare to Fletcher to Massinger. A few other authors may have been involved—nobody is quite sure. The finished product is little more than the somewhat tedious story of how King Henry foiled the scheming Cardinal Wolsey and left Katherine of Aragon for Anne Bullen (Shakespeare's spelling of Boleyn). Under Miss Webster's direction, the Repertory Theater slashed and cut its way through the original version and came up with a very handsome pageant, rather than a play.

In "What Every Woman Knows," on the other hand, the material is superior to the production. Barrie's story of the devoted and talented Scottish girl who is the anonymous manager of her husband's Parliamentary career can be, and often has been played with charm and pathos, notably by Helen Hayes in 1926

SUMMER SEASON * 1917 The Great Maltz

GREEK THEATRE in Griffith Park

Gilmor Brown Finds Stage Thrives in Great Britain

Back from a six weeks' trip to Europe, Gilmor Brown, supervising director of the Pasadena Playhouse, tells of witnessing some thrilling theatrical performances in England, Scotland and

Holland and of being in on the . fringe of the Coronation in The Hague, where he had a fleeting glimpse of the new queen.

Conditions in England Mr. Brown found infinitely better than when he was there a year ago. Then, he said, the people were much more upset and depressed. Now, they are busy with the new social set-up; they are more cheerful and showing a magnificent spirit, and the theater is in a very "healthy condition."

Sees Fine Plays

First thing Mr. Brown saw in London was Laurence Olivier's "Hamlet," which he says is marvelously done. Aldous Huxley's "The Gioconda Smile" also seen in London is an excellently acted play, he reports and "The Paragon" which is outstanding is coming here.

The Edinburgh Festival Mr. Brown thought more successful Tuesday) Mr. Brown was inter-ing problem. ested in Geilgud's production of Mr. Brown caught "Oklahoma" and unusual was the old mor-"The Glass Menagerie." ality "The Three Estates" a pro- Those named do not begin to duction of Guthrie.

the stage.

Calm During Crisis

ticularly concerned about the Dutch, the other English.



GILMOR BROWN

than last year. After seeing Berlin situation, Mr. Brown said, Judith Anderson in "Medea" in but when he left the British New York (the production that newspapers were not being so is coming to Pasadena next conservative about the disturb-

this powerful Greek tragedy at again in London, where Remthe Festival. Another outstand-ington Olmsted and Patsy Enging Festival play was "The Re-land, formerly of the Playhouse spectful Prostitute" by the are co-starred and in London, French writer, Jean-Paul Savre too, he enjoyed Helen Hayes in

complete the list of attractions While in London Mr. Brown Mr. Brown saw during his overwas guest of honor at a lunch-seas jaunt. He also was intereon given by Douglass Mont-ested in seeing behind the gomery, former Playhouse actor, scenes of the Holland film induswho since the war has been ap-try. He saw a production under pearing in English films and on way which had a French director, a Scottish cameraman, and a technical crew made up of

When he first arrived in Eng- Americans and Englishmen. Two land people did not appear par- casts were used, one speaking

NEW YORK THEATERS

Biblical Play Links Ancient Era to Now

BY MARK BARRON

dramatist who dips deep into the rupting the normal lives of the pages of history to point a moral common people. concerning contemporary problems faces an almost impossible

cal times and the 20th century is there should be plenty of food too great for a comparison be- and water for all the year rather tween the two eras, as seems evi-than periods of famine and dent in the new production of periods of plenty. New Stages, Inc., the new version of Barrie Stavis' drama, "The Sun istic ambition for the nation as a

Theater project in 1937, "The Sun from their homes and families. and I" has been completely re- Soon rebellion among the workers written by Stavis so that it shows becomes overwhelming, and Pharimprovement in dialogue and aoh is compelled to step in. characterization, and so that its commentary touches more on but banishes him to the desert. they were in 1937. Nevertheless, ing his own throne, he says, as he it is exhausting and overly heavy sends the enslaved workers back for an audience to continue look- to their homes. ing at this dramatization of Joseph and his brothers, and expect it to reveal what is wrong with our own times.

Some Liberties Taken

To deliver his "message" Stavis has taken some liberties with the story as etched in the Bible. But of 1949. he has remained close enough to the story of Joseph being sold by Murdock as Pharaoh and Nancy his brothers into slavery for 20 pieces of silver and Joseph's eventual triumphs in the Egyptian duction which New Stages has palace of Pharaoh so there cannot be too heated an argument against the liberties he takes with the biblical account.

Stavis has changed his commen- Mae West will not be able to tary on contemporary conditions return to her starring role in considerably. In his 1937 version "Diamond Lil" until the week of he largely concentrated upon bit. April 4 or later. Because of a ing comments upon racial distriple fracture of the left ankle crimination, politics in Europe as she suffered in a fall, her hit play they affected the world and do has been suspended since Feb. 26. mestic economic policies.

preachment-play he still argues Bernard Shaw's signature as his against racial, religious or other American producer, she has dediscrimination. But his central cided on the first of his plays she theme now is that in periods of will present. It will be "Buoyant far-reaching change in govern- Billions," story of a wealthy rement, in economics and in other former who finds love on a world

whole, such changes must be NEW YORK, March 26 (P)-A made slowly, without unduly dis-

Project Brings Revolt

For his example he takes Joseph and his plans to build dams The span of time between bibli- in the Nile River so that water

This is an ambitious and idealwhole but it drives individuals First produced as a Federal into slavery, takes them away

He approves of Joseph's ideals 1949 than it does on things as He is more interested in protect-

Play Still Rambles

Playwright Stavis has brought his play up to date, but it is still a rambling document that doesn't connect too smoothly the comparisons between problems of biblical days and the problems

Karl Weber as Joseph, Kermit Pollock as Vashnee head a splendid cast in the imaginative progiven this play in an off-Broadway theater.

Theater Notes

... Since Producer Jean Dalrym-In this 1949 version of the ple went to England to get George fields which affect a nation as a tour. Robert Morley may play the leading role. Concerning world affairs, the play contains many of Mr. Shaw's personal opinions on the matter. But, naturally.

STRICTLY DRAMATIC

'SWEETHEARTS' GETS CLEANED, PRESSED

BY SYDNEY J. HARRIS.

The new producers of Victor Herbert's "Sweethearts," which opens at the Opera House Nov. 15, don't want us to call it a "revival." They haven't suggested an alternative name, but perhaps "renovation" is the word they are groping for.

They assure us that all the moths have been shaken out of the

comedy (which dates back to 1913 and includes such lulus as "I'm a bad egg throwing off its matrimonial yoke"); all the creaks have been oiled in a silly plot that includes princes who win back their thrones and laundresses



SYDNEY J. HARRIS.

who turn out to be of royal blood; and practically everything else has been cleaned, pressed and glazed, except the Victor Herbert music,

AT ANY RATE, I'm fully prepared to like "Sweethearts," if for no other reason than that I'm a pushover for Bobby Clark, who has taken over the starring role in the show. Given an inch of vard of laughter-and since John Cecil Holm (who wrote "Three Men on a Horse") has done the book revisions, we may reasonably expect a happy eve-

If Bobby can do for this what Eddie Foy Jr. is doing for Herbert's "Red Mill" on Broadway, there's no reason why it shouldn't be a smashing success. After "Follow the Girls," we could certainly use one!

> Loan Assures Passion Play

OBERAMMERGAU, Germany, April 2 (U.P.—The Bavarian government has loaned this tiny village 1,000,000 marks (about \$300, 000 at the official rate) to revive its famed Passion Play, sched-

uied for May, 1950, after an in-terval of 16 years.

The loan apparently gives as-surance that the play will be performed at least once next year. and thus fulfill the vow taken hy Oberammergau villagers in 1633 to re-enact the life of Christ. every 10 years in thanksgiving for being saved from the plague that swept Europe.

Meantime, all males in the ciliage already have been ordered to let their hair and beards grow in preparation for the casting of parts. Those who refuse are pun-

Philharmonic Auditorium

FIFTH and OLIVE

Michigan 8401

FIRE NOTICE-Look around now, choose the nearest exit to your seat, and in case of disturbance of any kind, to avoid the dangers of panic, WALK (do not run) to that exit.

» PROGRAMME «

Beginning Monday, June 21, 1948

THE LOS ANGELES CIVIC LIGHT OPERA ASSOCIATION

ROBERT F. NIVEN, President

EDWIN LESTER, General Director

As the Third Attraction of the Eleventh Annual Season PAULA STONE and MICHAEL SLOANE

present

BOBBY CLARK

"SWEETHEARTS"

Original Book by HARRY B. SMITH and FRED De GRESAC Music by VICTOR HERBERT

with

MARJORIE GATESON ROBERT SHACKLETON

JACK COLLINS

DENISOVA

JUNE KNIGHT ANN ANDRE

HAROLD PATRICK

and ANTHONY KEMBLE-COOPER

Production Staged by OHN KENNEDY Musical Arrangements by RUSSELL BENNETT Book Revisions by JOHN CECIL HOLM

Ensembles by CATHERINE LITTLEFIELD

Choreography by THEODORE ADOLPHUS

Musical Director ARTHUR A. NORRIS

Scenery Designed by PETER WOLF Costumes Created by

Vocal Direction by PEMBROKE DAVENPORT Production Associate

BEN F. STEIN

MICHAEL LUCYK (Any resemblance between this and the original production is purely coincidental)

CAST

DAUGHTERS:	LINDA WHITE
DOREEN	
CORRINNE	ROSE MARIE PATANE
EILEEN	KAREN LUND
PAULINE	LOIS PALMER
KATHLEEN	BETTY WINSETT
NADINE	MARJORIE WELLOCK
GRETCHEN	EVA SOLTESZ
HILDA	GLORIA DE WERD
LT. KARL	ROBERT SHACKLETON
DAME LUCY	MARJORIE GATESON
PEASANT	RAYNOR HOWELL
LIANE	JUNE KNIGHT
THE PARTY OF THE P	The state of the s

'Christopher Blake' a Chronicle of Child Custoay

Play Fails in Its Message, Chapman Says

By John Chapman

NEW YORK—[Special]—Any new play by Moss Hart commands the most respectful interest as soon as it is announced, and when it turns up in a production mounted on five turntables and costing \$180,000, it must be regarded, in advance, with awe. From "Once in a Lifetime" to "Lady in the Dark" and "Winged Victory," Mr. Hart has been a dramatist of vigor, humor, and salt.

The \$180.000 number with five turntables is "Christopher Blake," which was unveiled on a recent Saturday evening at the Music Box. For all its size—and the cast is little short of tremendous, with such characters as President Truman playing bits—it remains a soupy little Sunday supplement number about what happens to a child when his parents get a divorce.

At its premiere "Christopher Blake" had a vast number of adherents, most of whom had blown their handkerchiefs to tatters. These people had found it an excruciating chronicle of a 14 year old boy faced by the dilemma of choosing to live with either mama or papa-a chronicle made more than ordinarily significant because, with the help of the quick changing scenery, it dealt with the inner workings of the lad's mind. As some of the professional reporters pointed out, it was the secret life of a juvenile Walter Mitty, or a variant of Elmer Rice's "Dream Girl," Yet it was in no sense a plagiarism, for Mr. Hart has been dealing in the subconscious for a long time and is too good a man to have to borrow from anybody.

My own reaction to "Christopher Blake" was one of great admiration for it as an exhibition on the stage, with some very good scenery by Harry Horner and a performance in the title role by Richard Tyler which was quite a feat for one so young. But I also found that I wasn't weeping one little bit about the breaking up of Christopher's home; I felt, indeed, that his parents were such a pair of jerks that if he had any sense at all he would have told the judge in the divorce court that he wouldn't live with either one of them. Certainly no boy with the imagination of Christopher-who could fancy himself committing sulcide just after President Truman has decorated him, or spurning his parents' pleas to liberate them from a poorhouse-certainly no such boy should put any great faith in a pair of women's magazine characters like Mr. and

Mr. and Mrs. Blake have reached the end. They are very noble. Mama loves Christopher as a mother should. Papa loves Christopher as a father should. Papa even loves mama, and in an excess of nobility he tells his son that the number he has been playing around with for a

couple of years is nothing at all to him, fundamentally. Mama doesn't love papa, tho. "It never was right," she explains, after the first year or so. It isn't that she hates him—she just doesn't go for him. Heigh-ho!

Interlarding the mama-papa stuff—played with great solemnity by Martha Sleeper and Shepperd Strudwick—is the more interesting realm of the boy's day dreams. As he waits outside the courtroom he gets to thinking what he might do if he were something special and not just an ordinary boy. He is a great actor, a national hero, a rich South American, and in each of these roles he can show his parents what he thinks of them.

Best of all the scenes, in the staging as well as the writing, comes at the moment when the boy is summoned to the courtroom. He must now go in and tell the judge which parent he chooses to live with—for the parents love him so much that neither wants to take him from the other. As Christopher stands on the threshhold of this room and this moment he imagines what a court must be like.

It is a frightening thing, this imaginary place—a gallery full of taunting spectators, of fingerprint experts, or third degree inquisitors, presided over by a demon-like judge on a throne 20 feet high. It is frightening, and it provides effective contrast for the succeeding view of the real courtroom, in which the judge turns out to be the warmest and kindest character since Aunt Jemima.

In attendance upon "Christopher Blake," I could not find myself going very far with Christopher—and I went practically no distance at all with his parents or with the judge, for they remained to me fictional characters in whom I did not trust. I felt that they were being maneuvered somewhat in the manner of a radio serial, and I couldn't believe what they were or what they did.



DRAMA GROUP who presented the comedy "The Dear, Dear Children," at last week's meeting of the Santa Anita Athletic Club. Standing, left to right, Mmes. E. J. Frentress, Paul Kennedy, Fred Gamroth, John Ross, Jesse Balser, and Jo Banta. Front row, left to right. Mmes. Ray Kennett, Ray Allen Young, Bertha Nichols, Roy Regnier.

—Photo by Kennedy

County Fair To Be Novel Attraction

A Country Fair will be staged in Arcadia by the Woman's Club and the public is cordially invited to participate.

Mrs. Harold Slater, ways and means chairman, promises this year's fair will offer many outstanding attractions, among them the \$1.50 smorgasbord-like dinner served between 5:30 and 7:30 which includes the evening's entertainment. The tempting menu has cold ham and turkey, hot spaghetti with Swedish meat balls, escalloped fish, several different salads, home-made pies and cakes. "If one serving isn't sufficient come for a second helping," the chairman says.

Mrs. Clara Morris, president-elect, is in charge of the dinner. Her assistants will be members of the ways and means committee: Mmes. Slater, B. Maurer, Harold Kettell, Homer Brown, William K. Larocque, Robert Lane, Kenneth B. Leslie and Herman Kambietz.

Luncheon is to be served from 11:30 a. m. to 1:30 with the music department in charge.

Mrs. James A. Stoker's garden department will have the usual plant booth and at "Ye Old Curiosity Shoppe' there'll be bargains and unusual articles.

Members of the drama department, headed by Mrs. E. J. Frentress, will present a play during the evening, "Welcoming the New Minister." Directed by Mrs. Merle Regnier, the cast includes: Mmes. Davette Green, Mary Ann Phelps, Lillian Ross, Jesse Balser, Alma Weems, Estelle Messenger, Bertha Nichols, Peggy Hilf, Morris and Vivian Hassinger of the Junior Woman's Club.

During dinner a trio of well known musicians — Wilma Wray, pianist; Mary Lou Hobbs Moore, 'cellist, and Florence Anderson, violinist, will play.

Drama Section To Give Play For Federation

Much was accomplished at Monday's meeting of the drama department of the Woman's Club with Chairman Ethel Frentress presiding.

Lillian Ross gave the highlights of Katherine Cornell's life and reviewed the life of Eugene O'Neill. "Welcoming the New Minister," by Sally Shute, a one-act play for 10 women; and "A Good Girl in the Kitchen," by Frederick Johnson and Arthur Leroy Kaser, another one-act play for seven women, were read. Merle Regnier will direct.

"The Dear, Dear Children," by Sophie Kerr, the one-act play given last year by the department will be given March 26 at federation in Los Angeles. Members of the cast are Mmes. Dorothea Gamroth, Mary Young, Margaret Balser, Bertha Nichols, Jo Banta, Bobbie Kennedy, Lillian Ross and Mildred Kennett. Merle Regnier directing.

Drama Department To Give Play

"The Dear, Dear Children," the one-act play to be given by members of the drama department of the Arcadia Woman's Club on March 25 at federation headquarters in Los Angeles, was rehearsed at Monday's meeting of the department. One of the plays to be given on the evening of the country fair, "A Good Girl in the Kitchen," was read. Mrs. E. J. Frentress presided.

Leeside_

It took the Woman's Club of Arcadia to start it, but it should serve as a warning. It has started a campaign for censorship of the "profane, obscene and blasphemous language used with little or no restraint on the legitimate stage."

I'd prefer to see the campaign against obscene, lewdly suggestive and smutty language. There are shows running in Los Angeles now which aren't objectionable on the ground of profanity or blasphemy but are filthy with cracks which provoke the loud laugh that bespeaks the dirty mind. Shakespeare used some pretty rough language, but he never did it in order to appeal to the worst in his audiences. Soldiers "full of strange oaths" -which don't really mean anything-have toughened the ears of most persons but dirty lines

are quite another story. The Arcadia protest should warn the ater managers of what they will bring on themselves if they don't do a little cleaning up. Screen and radio have proved neither drama nor humor is hurt by the omission of smut.

New Officers Installed by Drama Section

Mrs. E. J. Frentress was hostess to members of the drama section of the Woman's Club, at her home on Camino Real, Sept. 20, when they met to discuss plans for the current year, 1948-49.

Due to the postponement of the June meeting, the minutes of the last meetings were read and all old business of 1947 was disposed of. Congratulatory letters from various groups were read and gratefully appreciated. Mrs. Frentrees thanked officers of the past year for their splendid work and cooperation.

Immediately following the business meeting, the informal but impressive installation of new officers took place. They are Mrs. Frentress, chairman; Mrs. Fred Gamroth, vice-president, Mrs. W. R. Dressler secretary-treasurer; Mrs. J. Balser publicity.

At the close of the meeting refreshments were served by the hostess to the following members: Mmes. B. J. Morris, J. K. Weems, Fred Gamroth, W. R. Dressler, G. E. Plummer, H. F. Gronen, Carl Smith, J. MacDonald, R. Kennett, C. G. Messenger, R. Hilf J. P. Ross, Earl Phelps, H. S. Nichols, Jesse Balser, Florence McRorie.



NEW OFFICERS—Of the Arcadia Woman's Club who were installed June 2 by Mrs. G. E. Fuller, state chairman. Left to right, seated: Mrs. Michael Duf'y, Mrs. J. Victor Covell, Mrs. J. K. Weems, Mrs. Bert Morris, Mrs. R. M. Kennett and Mrs. C. M. Moody. Standing: Mrs. Philip Weary, Mrs. C. F. Ganther, proxy for Mrs. J. W. Watson, Mrs. A. B. Ayers, Mrs. C. G. Messenger, Mrs. Paul Kennedy and Mrs. E. A. Phelps.

Mrs. Frentress Will Entertain Section

Mrs. E. J. Frentress, chairman of the drama department of the Womans' Club, will be hostess to the group at her home, June 7.

The play, "Welcoming the New Minister," presented by the department at the Country Fair, was very well received by its audience.

Cornelia Skinner **Book Tops List** At City Library

Among the new books now at the Arcadia Public Library are "Family Circle," by Cornelia Otis Skinner; "Their Mothers' Sons," by Edward Strecker, M. D.; "Our Gifted Son," by Dorothy Baker, and "The Secret Thread," by Ethel Vance.

"Family Circle" is the story of Miss Skinner's family, a warm account of the lives of three persons who have been part of two generations of American theater life.

Drama Department To Read New Play

Mrs. Ethel Frentress, chairman of the drama department of the Woman's club, will preside tomorrow at the first meeting of the year at 11:30 a. m. in the solarium of the clubhouse. Members are asked to bring sandwiches and coffee will be served.

Reading will begin for parts in the new play and will be determined by ballot.



THE DRAMA DEPARTMENT

ARCADIA WOMEN'S CLUB

presents



"ELCOMING THE NEW HINISTER"

Department Chairman Ethel Frentress

ARCADIA PRESBYTERIAN CHURCH

Social Hall 9 pm

November 5th

Doorknob Led Lillie to Bea Painter, Too

NEW YORK, Feb. 5 (A)- Beatrice Lillie is a skilled artist of the Broadway and Piccadilly theaters who seldom knows, when she makes an entrance onstage, just what particular door will be her exit offstage.

A door led her to a new career as a portrait painter, "and a very, very good one, too," she admits without urging.

"In my house in London," she said, "I had some trouble with the doorknobs on the several of my rooms.

"I couldn't find any of the iron doorknobs which have impressions of pictures on them, I did find some doorknobs with enamel surface. The hardware man told me some of his customers painted pictures on them.

"I bought some paints, bought a hook on how to be an artist and started to paint. Now I'm in business and I've already sold two paintings."

British or American?

Miss Lillie, probably the most British of all the British comediennes who have played upon the Broadway stage, said she had no idea how her name ever came up when they were casting "Inside U.S.A.," supposed to be typically American.

"I've jumped back and forth across the Atlantic in so many shows," she said, "that while I'm still looked upon here as typically British, in Haymarket I am re-ferred to as 'that American.'" Within a few weeks Miss Lillie

Within a few weeks Miss Lillie is closing her Broadway run in "Inside U.S.A." and going with it on a coast-to-coast tour.

"I suppose by the next time I get back to London," she said, "they will be calling me 'that Texan' or 'that Californian' or 'that Brooklyn Bum.'" M. B.

Theater Has Reached Heights In Everything Except Writing

BY SYDNEY J. HARRIS

NEW YORK-The most impressive, and most disturbing, thing about the Broadway theatrical scene this year is the heights to which the stage has risen in technical brilliance and the depths to which it has dropped in literary ability.

This sad contrast is striking, no

have seen ten plays in seven days, and with one or two notable exceptions, everything has been good about them except the writing.

Never before has the theater seen such ingenuity in the crafts of set-designing, costuming and direc-

tion. Oliver SYDNEY J. HABBIS. Smith's sets for "Beggars' Holiday" are vividly compelling. Josh Logan's direction of "John Loves Mary" is so deft that you scarcely realize the thinness of the play. . . .

THE SAME is true of the acting craft. Frederic March, as I wrote, gives a fully-rounded performance in "Years Ago." Helen Hayes cuts beautiful capers in "Happy Birthday." The standard of acting today is perhaps as high as it has ever been in the American theater.

But the heart of the theater is writing; its purpose is communication, as well as entertainment. But, except for a few wellmeaning but feeble tries, like "All My Sons" there is no worthwhile communication on Broadway.

The intellectual sterility of our playwrights is the principal rea-son for the amazing number of "revivals" on Broadway right now. There are more than a dozen, ranging from a wild adaptation of Gay's "The Beggars' Opera" of a couple of centuries ago, to "Burlesque," a drama of the that is redeemed from mediocrity only by the wonderful acting of Bert Lahr.

"EVERYBODY IS getting better in the theater all the time, except its writers," observed a downcast producer at lunch yesterday. "They have all this magnificent technical apparatus at their disposal, and they use it for building houses of cards — with soiled decks, at that."

Some of the playwrights-like Lillian Hellman and Maxwell Anderson-complain that neither the public nor the critics want a theater of communication, but merely one of amusement.

But it is obvious that where the two are skillfully combined, as in "Finian's Rainbow," both the customers and the critics toss their hats in the air. The same is true of "Street Scene" -another flourishing revival by the way.

matter which play you visit. I young crop of literati finds it more pleasant and profitable to turn out novels than plays. But, whatever the reason (and it is probably a complex one), there is more sheer talent going to waste in the theater today than any nation can afford to squander. Let's call for a congressional committee of investigation. It's un-Ameri-

Taste in Comedy Has Improved Enormously Over Last Decade

BY SYDNEY J. HARRIS.

However moribund the American theater may be in the upper reaches of tragedy, there is no doubt that our taste in comedy has been enormously improved over the last decade. And high comedy has always been one mark of a cultivated society.

Beginning with "You Can't Take

has perceptively raised its level of comedy to a point where, in the last two or three years, its biggest comedy successes have been reasonably literature productions, bearing absolutely no resemblance to the "Abie's Irish Rose" the 1920s.

SYDNEY J. HARRIS.

"Born Yesterday," the current hit at the Erlanger, follows in this tradition, coming close on the heels of "State of the Union," "Over 21," and "Dream Girl." All these plays, whatever their minor defects, made their appeal to the adult mind and were justly rewarded with boxoffice prosperity.

"Abie's Irish Rose" is now on the screen, which is where it belonged in the first place.

But I doubt whether even movie addicts will enjoy its crude humor, its libelous caricatures of two races, and its general moronic approach. A play of similar nature, "Down to Miami," flopped miserably on Broadway last year. It's nice to be able to report such

It with You" in 1936, the theater encouraging progress in the thea-

WHILE WE'RE in this cultural frame of mind, Henry Senber, representing "Three to Make Ready," the Ray Bolger revue at the Blackstone, comes up with the information that times have changed backstage, too.

While not so many years ago a college graduate was a rarity among stage folks, they are successfully invading the theater in greater numbers each year,

Among the people connected with "Three to Make Ready." more than a dozen are college graduates or former students-including author Nancy Hamilton, of Smith, and Composer Morgan Lewis, of the University of Michigan. Members of the cast come from Washington University, Carnegie Tech, University of Miami, University of Pennsylvania, and even the recherche Bennington. Shades of McIntyre and Heathl

LAST WEEK, I slammed the changes in script made in "The Front Page," now at the Civic Theater. There's one change I'd like to applaud—"nigger" was used extensively in the original production. This word, under-standably offensive to Negroes, has been deleted in the current version. The play doesn't lose a thing by it, either.

NEW YORK NOTES: It looks like a big season for fantasies, what with "Finian's Rainbow" putting out the S.R.O. sign, and a musical set in Scotland. Ferenc Molnar, whose "Lilliom" comes to Chicago soon in the musical guise of "Carousel," has finished his new play, "Miracle in the Mountains"... Producer Arthur Hopkins, whose "The Magnificent Yankee" was somewhat mildly received in Chicago, told the New York Times that Chicago drama critics "are the Gromykos of the American Theater."

Drama Lovers' Aid Asked on National Theater Bill

Repeatedly the charge is made Committee and the Senate Comnat Los Angeles is indinerent to the legitimate theater, and when one considers that the nation's third largest city supports but one legitimate theater (and then only if the show first has been proclaimed a smash hit elsewhere), there seems to be grounds for the criticism,

Despite this, I feel sure there are many Angelenos who would be willing to do their bit toward retrieving our reputation insolar as the legitimate theater is concerned, and they can do so at a cost of but slight effort if they will indicate in the proper quarter their support of the movement for a national

Initial moves for establishment of a national theater were made in Washington two months ago, when joint resolutions were introduced into both the House of Representatives and the Senate. The resolution recognized the need for a na-tional theater, and authorized the President to convene an assembly including representatives from the theater (including little theaters, community groups and draina leagues), opera and ballet, theatrical education groups, etc., to draw up and submit plans for a national

The bill, which is a bipartisan measure, carries with it an appropriation of \$250,000 to to the House Administration

of which Rep. Mary T. Norton of New Jersey and Sen. Elbert B. Thomas of Utah are the Chairmen, respectively.

The next step is to persuade the Committees to hold public hearings, at which the need for a national theater may be demonstrated and the desire for it proved beyond question. For unless the members of Congress are convinced that the desire for such an institution exists among their own constituents, they will pay scant heed to the request. The professional theater, by itself, is too small and politically impotent to compete with other, larger and more highly organized groups which have aspirations for Federal financing.

The legitimate theater, despite the reception accorded it in Los Angeles, has many friends here. Any lover of the theater will be a friend of the national theater project also, and if at this time they will write to their Representative and Senator apprising them of this fact, and urging the idea of public hearings with a view to establishment of a national theater, then we shall have done at least something toward re-establishing our good name.

A national theater for the United States is in sight, if at long range. It must not be al-lowed to slip from view or from our minds.

HUGH MURRAY,

Hollywood.





TWO PRETTY GIRLS in "Three Men on a Horse." Rose Mary Emma (left) and Peggy Badey will add zip to racing comedy opening Wednesday at Playhouse.

"Get your winners" at Pasadena Playhouse.

Yep, this is a barker's cry for race tips. "Three Men on a Horse," one of the greatest comedy successes ever given here, returns next Wednesday night to the main stage, to continue through Jan. 23. Features again will be giving out tips on the next day's races at Santa Anita.

The Playhouse handicapper is anonymous but during a previous presentation of "Three Men" he topped all the Southern Californian tipsters. Two dollars bet on each of his selections, it is claimed, would have netted \$700 during the run of play. People were actually buying Playhouse seats just to get a program with its "pink slip selections."

Robert Milton, of stage and screen fame, is directing the comedy and the cast, in addition to the two pretty girls seen above (both of whom were in the recent "Castle on the Sand") will include Leo Matranga, Alexander Constant, Maurice Lappin and others.

Though presentation of the George Abbott-John Cecil Holm comedy is of most immediate attention at Pasadena Playhouse, the big news there is that another world premiere is coming

LENORE ULRIC

In Premiere Here

up shortly. First presentation of "The Bunner Sisters," adapted by DeWitt Bodeen from the Edith Wharton novel, will be given Jan, 26. It will bring here to take the leads two of the most distinguished actresses of the American stage, Lenore Ulric and Sally O'Neill.

Producers Co., Inc., which put on shows at Laguna Beach last summer, is reported to have closed a 10-year lease for El Patio Theater in Los Angeles and proposes to open there shortly with a production of "Grand National Night," a British play by Dorothy and Campbell Christie.

Meanwhile, Ross Hunter and Jack Mapes, who had been after El Patio, are said to be dickering for another theater in which to put on a new intimate musical, "Take It From



FLASHY LAS PALMAS REVUE DUE FOR RUN BY EDWIN SCHALLERT called "Outside U.S.A." which hap "Tongue in Cheek," bright and pened to hit the opening audience

longed Monday night.

The inevitable comparisons Danny Scholl were in the satire. with "Lend an Ear," so recently a resident of the same showhouse, are in order. But "Tongue in Cheek" does well standing on its own. The first part of the pro-The latter half needs tightening Miss Carroll spotlighted. abbreviated and does not end too well.

Individual numbers are flashily dazzling. There are occasion-by the Persistence Players, a take-School being an excellent singer. However, the youth, the spirit and the vigor of the new undertaking will assure its popularity.

Baby-Voiced Star

Tops among performers is Sandra Gould with her baby voice that out-baby-voices all others. The accompaniment is too loud for her numbers, kills off some of the wisecracks. She could have given more emphasis to lines on the opening night without destroying her style. Nevertheless she will be a big hit with all audiences.

show with Jacque Mapes, himself though rather good as to idea stars in "The World's Oldest Boy Violinist," one of the brightest comedy moments. He also appears in the take-off on Texans

shiny, has arrived as an event with particular vim considering at Las Palmas Theater. It had the adventure some of them had at Las Palmas Theater. It had recently had in the Lone Star a notable first attendance, and the State. Jenina Carroll, Miss Gould, Dick Humphreys and

Sophistication runs strong in such bits as "Heredity" done by Scholl, Miss Gould and Peter Marshall, "Apologies to Cole Porter," offered by Frances Irvin; "Jerduction is both giddy and gala, sey City Rhapsody," Miss Irvin

Smart Climax

A climax de luxe is reached in Sleeping Beauty" as presented deserving of extra commendation set. This rivals the bigger "Lend an Ear" numbers.

Beauty of a high order is revealed in "Autumn's in the Red Again," Patricia Lynn's song that is out of the world, while "Girl in the Window" is the essence of charm, and will probably be one of the most favored excerpts. Scholl sings this.

"House in the Country" a pleasing idea, "Tennessee," "Menagerie Named Desire," "Move On" and Body in the Trunk" need some Ross Hunter, who presents the reorganizing in their staging,

and musically. "Nice Little Day." You're Wonderful," "Transformation Please" are about right.

Total it all up and average it, and "Tongue in Cheek" should be a winner. It is more polished in many ways than "Lend an Ear;" it lacks something of the other's basic originality and appeal, which had a vital crudity.

Plenty of credit should go to Earl Brent for the words and music, and Buddy Pepper for special numbers, to Charles Faber for the fair average of his sketches, to the dances created by Lester Horton and Bella Lewit sky, and duo planists, John Latimer and Edward Green.

and dancers: "Fabulous You" with Humphreys, Vivian Lloyd, Wilda Bieber, Arien Allen and others besides those already credited. merit attention. Scholl, Miss Tev-

One of the favorite daughters of Wichita Falls, Tex., is just now cast as Ado Annie in the London presentation of "Oklahoma." She is Betty-Jo Jones and Pasadena Playhouse claims

credit for her development, since she attended School of the Theater here and was lead in several main stage shows. Wichita Falls' other favorite daughter also caught on at the Playhouse, she is Louise Allbritton, now a leading star of the films. Wichita Falls and Pasadena seem to do good team work in developing talented

Back to Broadway continue to drift Hollywood players. Latest count reveals that Melvyn Douglas will soon be seen in Samuel Spewack's play, "Two Blind Mice"; Eddie Bracken in "Happy Dollar"; Norman Corwin and Katherine Locke in "The Glass House."

* * * Speaking of Hollywood returning to Broadway, Clifford Odets, the playwright, is to do it with a loud explosion, if reports about the contents of his

Now in London forthcoming play, "The Big Knife," are correct. It is set in Hollywood and the New York Times avers that every soul in it is a heel. It even involves the plotting of a murder to save a star's reputation at the box office.

BETTY-JO JONES

Penthouse Theater in Altadena will start its new year with presentation of A. E. Thomas' "Her Husband's Wife," long time favorite of Broadway and the stock companies. It will open Thursday night, to be repeated the evenings of Friday and Saturday and then be put on the similar three evenings of the following week. Penthouse Theater is located at North Lake Avenue

and Mount Curve Drive. Appearing in the role of the wife who starts the chain of farcial events will be Kay Michael.

Joe E. Brown came off very well
th the Chicago critics in his inrepretation there of "Marvey," which seems set for a Windy City run
repretation there of "Marvey," which seems set for a Windy City run
repretation there of "Marvey," which seems set for a Windy City run
repretation there of "Marvey," which seems set for a Windy City run
it the most extravagant words of piralise want to the review. Her work
arion Lorne, as the screenball sister of the rabbit funcion. Her work
that exacting role is still gratefully remembered here.

Footlights

By ROBERT O. FOOTE



JANE COWL as "Elizabeth the Queen" in which notable play she will be seen at Pasadena Playhouse opening Wednesday

Jane Cowl, one of the great actresses of the current American stage, comes to Pasadena Playhouse Wednesday nightthanks to ANTA. Thanks also to Blevins Davis, the directorproducer, a wealthy man who plans to back national tours of great plays and great stars, hoping to create something of a rotating circuit. The present Maxwell Anderson play, "Elizabeth the Queen," comes here from Dallas and Kansas City and will go on to Salt Lake City and other centers of dramatic interest. Miss Cowl and Wray Davis, who is Essex, appear in all these engagements, with local supporting players and Barbara Vajda is associate director for the Playhouse production.

Miss Cowl needs little introduction. Perhaps she is best remembered for "Smiling Through" but in view of her present role it should not be forgotten that she holds the New York record for "Romeo and Juliet" with 157 performances. She was on Broadway last season in a revival of "The First Mrs. Fraser" and others of her big hits have been "Twelfth Night," "Common Clay," "Road to Rome," "Shining Hour." She was, it should be mentioned, a founder of Stage Door Canteen.



JANE COWL No resistance.

Jane Cowl, 64, veteran of 38 years on Broadway, decided to stop resisting; she signed up to act in the movies for the first time since The Spreading Dawn in 1917 (in 1943's Stage Door Canteen she played herself). Her role: the managing mama of Robert Montgomery, 44.

'Elizabeth, the Queen,' With Jane Cowl, Lauded at Opening

By ROBERT O. FOOTE

Pasadena Playhouse's most notable season reached another high mark with the production last night of "Elizabeth, the Queen," featuring that distinguished lady of the stage, Jane Cowl,

in a moving presentation of the . ill-starred love of that monarch was made possible by co-operaand her favorite, Lord Essex. In tion of ANTA (American Napoetic prose and blank verse, tional Theater and Academy) what is oft acclaimed his finest drama. It is, by all odds, the finest performance seen in many a long month at the Playhouse.

Appreciation Given This gratifying combination

and, in particular, that patron of the drama, Blevins Davis, who came here to direct the staging, with the local assistance of Barbara Vajda. The appreciation of Pasadena for this opportunity was suitably expressed by Playhouse Director Gilmor Brown in a short curtain speech before the performance.

No lover of great drama should miss this Playhouse attraction and if he holds pleasing recollection of the Lunes in the original production almost a score of years ago, he need not fear the comparison. Historians may quarrel a little with some of the Andersonian twists of plot, but romanticists will thrill to his tale of ambition blighting love.

Thrown Into Prison Every inch a queen, is the Elizabeth of Jane Cowl; a woman she tries to be, also. Once she lets the queen predominate, when she repudiates her promise to her lover that she will share the throne with him and instead has him thrown into prison as a traitor. Once she tries to let the woman predominate, when she pleads with Essex to use her pledged ring to obtain mercy. Then she is balked by the man's own perception of the impossibility of their reconciliation in the face of their strong opposing wills to power. Always emphasized is that fear of an aging woman of losing the love of a younger man. As Elizabeth commanded her kingdom, so does Miss Cowl command the stage, every moment she is on it.

Essex is given powerful, yet carefully restrained personality by Wray Davis, who takes the role in all of Miss Cowl's appearances with local groups across the nation. The Pasadenans assembled for their support in no wise falls short of the difficult assignments; Robert Forrest as the handsome, bitter Sir Walter Raleigh; John Mantley as the conspiring Sir Robert Cecil; Alex Gerry in a perfect portrait of the poised Francis Bacon; Diantha Pattison as the flirtatious Penelope Grey; Norman Rainey as Lord Burghley; Marvin Press as the court fool. A large supporting cast has been well coached.

Madrigal Singers The Playhouse gives "Elizabeth The Queen" an appropriate musical frame which perhaps was a little too long on the opening night, unduly delaying the final curtain. Calista Rogers conducts the Pasadena Madrigal Singers and Dione Neutra, cellist and singer, is heard both before the first act and at intermission.



MARGARET DUNN

Review of Play For Program Of Woman's Club

Members of the Woman's club have a great treat in store for them at the regular meeting of the club Wednesday, when Margaret Alexander Duhn will head the afternoon's program. Mrs. Dunn will review the play, "John Loves Mary," and will also discuss the modern theater. Her unusual ability to make her characters live and enter the lives of her audiences has made her a prime favorite everywhere.

After her graduation from Syracuse university, where she attended the school of speech, Mrs. Dunnplayed the leading roles in such plays as "The First Mrs. Fraser," "The Royal Pamily," "The Gypsy Trail" and many others.

She is a real authority on the American stage and has appeared in Boston, Pittsburgh, Chicago, Duluth and in many other large cities, in California she has appeared in Santa Barbara. La Jolla, Bakerstield, Redlands, Long Beach, Madera, San Bernardino and San Diego. Arcadians and members of the cinb are looking forward to her program with a great deal of interest.

Mrs. Bert Morris, president, will head the business session, Luncheon will be at 11:30 a.m.

Drama Section Works on Plays

Members of the drama department of the Woman's club met Monday and rehearsed two plays to be given at the May 18 meeting of the club They were "Good Girl in the Kitchen," directed and acted in by Mrs E. J. Prentress; and "Case of the Weird Sisters," directed and acted in by Mrs. Roy Regnier.

Mrs. Prentress, chairman presided at the short meeting. Mrs. Emma Rogers and Mrs. Dorothea Gamroth were co-hostesses at the luncheon period. Interesting clippings were read. Mrs. Jennie Piummer read a poem on old friends, and Mrs. Lillian Gronen, one on new friends.

As its project for the year, the department has given a window frame and a mantelpiece as stage props, and will full in the floor lights and enlarge the spotlight.

COMEDY NOW IN PADUA HILLS RUN

"Por el Camino Real" (Along the King's Highway) is the romantic comedy of California's colorful mission period now at Padua Hills theater, to continue through Apr. 2.

Performances include Wednesday and Saturday matinees at 2:30 and evenings, Wednesday through Saturday, at 8:30.

Although the characters portrayed by Padua's versatile Mexican Players are fictitious, Charles A. Dickinson, director, has invested them with the traits of real rancheros and their families.

An exhaustive search of published material has been made to authenticate every detail of dress and custom. The author has made use of bits of fascinating information related by descendants of old families. One of these, Don Ygnacio Palomares, is a grandson of Don Ygnacio Palomares the first, who was joint grantee of the extensive San Jose rancho, site of the present city of Pomona and including even Claremont and Padua Hills. Don Ygnacio's granddaughter, Hilda Ramirez de Jara, is taking an important role in the play.

"Por el Camino Real" is the first of a series of such plays, all written around the same characters, with an early California setting, to be presented in the Padua Hills theatre.

Foothill Community Drama Production Scores Hit Here

Walter Ferris' version of the Alberto Casella three-act play, "Death Takes a Holiday," was presented in a professional manner in a well attended performance Saturday night at the MAD auditorium. The play was given by the Foothill Community Players, a dramatic organization sponsored by the school's adult education department.

Directed by Joe M. Burcham and highlighted with a musical presentation by the San Gabriel Valley Symphony orchestra, directed by Harold H. Scott and Eugene Ober, the play was given by a cast made up of both amateurs and professionals.

Leads were played by Richard Maxwell, a pilot and civilian flight instructor; H. L. Sutton, a bacteriological laboratory worker, and a poet; Doris Bogner, a fashion model, and Ed Ryman, safety engineer at Caltech.

Others in the cast were Lillian Gronen, monologuist and lecturer; Paul Bogner, singer and dancer; Mildred Sutton, former juvenile probation officer; Libby Wiedemann actor; Lyle Preston, department store clerk; Nancy Cale, housewife; Muriel Hainly, secretary; Charles Austin, POC student, and Larry McAllister, stock clerk, Assistant director was E. Muse

Numbers offered by the San Gabriel symphony were the "Marriage of Figure from Mozart's Barber of Seville Strams "Artista" Life," "Parsalis "Pastel Minuet" and Grabone Wallerings Dance."

Ancient Gals Don't Compare With Moderns

HOLLYWOOD, March 26. (U.P.)
—Historical researchers have come up with the cre-popping information that the ancient beauties whose charms have been remembered over thousands of years would be wall-flowers beside a modern movie queen.

Fatima and Cleopatra and Helen of Troy were alluring. But only about six hours a day. It took them the other 18 hours to create the allure.

Look Gorgeous

Such modern beauties as Rita Hayworth, Ingrid Bergman and Linda Darnell look gorgeous 18 hours a day on schedules that would make a hag of Cleopatra.

"The famous ancient beauties must have been very alluring indeed," Miss Darnell said, "or they wouldn't have been remembered so long. But I wonder how they'd look these times, without 18 hours to spend on themselves?"

Fatima, for instance, kept herself on a careful regime which undoubtedly made her the reigning enchantress of the seventh century but which no present-day woman would endure.

Long Beauty Sleep

"She was Mohammed's favorite daughter," Miss Darnell added, "and she could get away with it. She used to lie in bed a minimum of 11 hours a day. Then she followed up her long beauty sleep with a relaxing dip in medicated steam baths next to her boudoir.

"After the baths, she went back to bed. Then women massaged her body for half an hour with aromatic lotions and soothing unguents."

After that, she put on her costly Oriental raiment and decked herself with priceless jewels from her treasure chest. Another couple of hours combing her hair and she was ready to go out

(Miss Darnell found out all about this when 20 Century-Fox told her to play Fatima in a musical sequence in the picture "Everybody Does It." Miss Darnell does Fatima "ith seven hours sleep and an hour of make-

Cleopatra achieved her immortal charms by spending 16 hours a day in bed resting up for appearances. If she'd kept Miss Darnell's schedule, Mark Anthony would have gone right back to Rome.

Buck Goes Western

· Edgar Buchanan, who deserted his dentist practice to become an actor and who has an important role in "The Secret of Treasure Mountain," has appeared in so many outdoor dramas that he has bought a ranch of his own.

Footlights

By ROBERT O. FOOTE



THE BUNNER SISTERS—Pasadena Playhouse draws two distinguished stars of stage and screen in Lenore Ulric and Sally O'Neill, seen in current "world premiere."

Coincidental, of course. But just a couple of weeks after that veteran producer, Arthur Hopkins, came forth with a blast in the New York Times declaring that the hope of the theater in the future is in realization of the professional possibilities of community theaters, Pasadena Playhouse comes forth with the most "commercially promising" production in its history, "Bunner Sisters." This play, made by Dramatist DeWitt Bodeen from a little read novelette by Edith Wharton, is produced here with those two distinguished actresses, Lenore Ulric and Sally O'Neill, in a form that, with the customary preliminary polishing of all productions, seems extremely fit Broadway stage fare.

Coming of this distinguished team to Pasadena is due to a happy break for the Playhouse and, one feels, for them. Both actresses happened to be in Hollywood, both were anxious to get back to the speaking stage. They heard of this Bodeen vehicle and determined to try it out here—quite in accordance with Mr. Hopkins' suggestion that the possibilities of original play production, with New York in mind, should be more thoroughly explored in the leading community theaters. He mentioned, in that connection and along with Pasadena Playhouse, such others as Dallas Theater (which has lately sent several productions to Broadway, not always successfully, however), the Hedgerow Theater, the Cleveland Playhouse and the Barter Theater of Virginia.

Seeing Miss Ulric still a richly endowed actress was a happy experience to this particular commentator who remembers a thrill of quite some time ago when he glimpsed her in "Tiger Rose," as David Belasco's latest discovery, on Broadway along about 1917.



FIRST 1949 PLAY— Micaela Jimenez, who, with Enrique Lerma, furnishes the romantic interest in "La Fortuna de Don Esteban," Mexican Players' comedy of the national lottery, staged

Distinguished Actresses at Playhouse

Lenore Ulric and Sally O'Neill bring their distinguished talents to Pasadena Playhouse stage from January 26 to February 6 to team as the "Bunner Sisters" a world premiere of the famous Edith Wharton story as dramatized by DeWitt Bodeen.

New York in the 70's backgrounds the story of the devotion of two sisters, two middleaged spinsters hungry for a life and love that had been denied them.

Previous Edith Wharton contributions to playdom include the noted "Ethan Frome" and "The Old Maid", while the prime literary contributions include "The Age of Innocence", "Summer", "The House of Mirth" and many others. Playwright and top film scenarist Bodeen has transferred the realistic study in contemplation of a New York staging.

Irene Seidner, Eileene Stevens, Bela Kovacs, Gladys Jackson and others play major roles under Barbara Vajda's direction. "Three Men on a Horse," cur-

rent Playhouse stage attraction, closes Sunday.

Willson's Old Movie Crush Now His Fan

HOLLYWOOD, March 26.—Every boy's dream of knowing a beautiful movie star has been realized "in spades" by Meredith Willson, whose film actress idol now is his No. 1 fan!

He was 9 years old when he "fell" for Marguerite Snow, the star of the pre-Pearl White serial of the silent days, "Million Dollar Mystery." He lived each week for the Sunday matinee at Mason City's Bijou and another thrilling chapter of Marguerite.

And last Wednesday, still lovely in her white slack suit although nearing 60, Marguerite Snow dropped in and gushed about Meredith's music like a bobby-soxer with Frank Sinatra. His dream-come-true never misses a Willson show, nor does her husband—Neely Edwards, star of "The Drunkard" which has been performed here nightly for at least 15 years.



"SHADOWS OF THE PAST"—Members of the Alhambra Round Table Club entertained friends with a play bringing back days of old at a recent meeting. In a scene of the performance, left to right, above, are Mrs. R. H. Frater, Mrs. William Schneider, Mrs. Charles Cattermole, and Mrs. Zella Dodge, director.



CLUB TAKE-OFF—Alhambra Round Table Club had fun making fun of women's organizations in their play, "Mrs. Flutterby Presides," given for members and friends. At the "typical" meeting, left to right, are Mmes. Amos Iliff, Harold K. Simon, Chester Griebling, Theodore Hewitson, Cecil Lochard, A. E. Brownell, and H. Edward Widman.

PASADENA PLAYHOUSE LISTS NOTED DRAMAS

sheaf of stimulating plays set for Feb. 6, Lenore Ulrich and Sally be produced in the near future.

O'Neill will appear as the two devoted sisters in De Witt Bodeen's

premiere of Emmett Lavery's "The Gentleman."

will open Feb. 23. The tour de the Queen," set for March 9 open- opens tonight.

Orchard Gables

The Orchard Gables Repertory Theater, outstanding creative group, is unusually active at present. Planned is a novelty in the presentation of a modern Greek play, written by Elias Mavrodinos. The piece is based upon an amusing mistaken identity angle and is titled "It Isn't Me," and was successfully presented in Athens.

Gregg Tallas, director of Orchard Gables, who just completed directing the film, "Siren of Atlantis" with Maria Montez and Pierre Aumont, and Steve Trian are making the adaptation. Gregg

BY KATHERINE VON BLON is also completing an adaptation Pasadena Playhouse has a of Emile Zola's short story,

the late winter season, which should bring pleasure to lovers of great French painter, is completgood theater. From Jan. 26 to ing an original script, which will

'Joan of Lorraine'

The Call Board Theater, under adaption of Edith Wharton's the aegis of Douglass Cooper, is novel "Bunner Sisters." The play bending every effort toward a is said to be a moving affair, and super production of "Joan of Lortakes place in the 70s in New raine," starring Darin Jennings (formerly Bonnie Jean Tait), who Feb. 9 will bring the western has just returned from Broadway, where she had a role in "Bur-The Gentleman from Athens" lesque" with Bert Lahr and Jean with Donald Woods enacting Parker. Others prominently cast in "Joan" are Herbert Tait as the "Dark of the Moon," the tale director, Rex Smith as the Dauof early witchcraft in Tennessee, phin, Carl Christy as the Bishop of Beauvais, Seth Teasdale as the Archbishop of Rheims and Harry force of the season, of course, will be Jane Cowl in "Elizabeth Elkins as Tremois. The piece

The Stage

The Stage, new professional theater, made history with its exciting presentation of James B. Fagan's intriguing "And So to Bed." Rita Glover and Eugenie Leontovich, the entrepreneurs, shrewdly utilized several types of staging in their pro-

duction. Saroyan's "Get Away Old Man" is now in process of casting, with Rita Glover holding the directorial helm.

A recent highlight was the Geller Theater production of Shakespeare's tragic drama "Richard III." It was a streamlined . version, with adaptation cleverly accomplished by Merritt Stone, who also directed. The staging was highly imaginative and stylized with immense effectiveness.

Film Previews

Capt. Bligh! Make Way for Capt. Barrymore!

By GENE HANDSAKER

HOLLYWOOD, March 26 .- Move over, Capt. Charles Laughton Bligh! Make room for Capt. Bering Joy, the saltiest, most bellowing, yet in some ways the most tender hearted whaling master ever to sail the celluloid seas. He's played by Lionel Barrymore with great relish and scene-grabbing skill in "Down to the Sea in Ships.'

This is an unusual and excellently done sea story. There are no women except for a minor role or two. There is no love story.

There is no villain except the ocean, wind, fog, icebergs and jealousy.

The whiskered, crippled old captain has an orphaned grandson (Dean Stockwell) who is growing up at sea in the family tradition. But he must have book learnin', too. First Mate Richard Widmark gives him this and becomes the boy's hero. The old man becomes all the more bitter and crusty.

His disicpline is almost inhuman. He breaks Widmark from authority for putting to sea in a fog to rescue the boy and others from a wrecked boat. For this heroism violated one of the old man's rules. An exciting and climatic sequence smashes the vessel against an antarctic ice-



LIONEL BARRYMORE

Barrymore, who gets about the ship on crutches as in real life, never did a better acting job. The hitherto villainous Widmark has a pleasingly sympathetic role for a change, and 11-yearold Dean Stockwell performs with moving sincerity. Cecil Kellaway as ship's cook and Gene Lockhart as a village schoolmaster are members of the able supporting crew. A silent picture of the same name, in 1923, had Clara Bow playing a stowaway. Similarity ends with the title.

The third movie version of Louisa May Alcott's childhood favorite, "Little Women," is a laugh-tand -tear-jerking beauty in color. June Allyson plays the boisterous Jo, Margaret O'Brein the sensitive Beth, Elizabeth Taylor the actressy Amy, and Janet Leigh the practical Meg. Peter Lawford is Laurie, the rich boy next door, and Mary Astor is Marmee, the girl's mother. Rossano Brazzie, Italian film star appearing in his first American picture, is an engaging Professor Bhaer, Jo's New York love. Lucile Watson as bossy old Aunt March and Sir C. Aubrey Smith as Lawford's father score heavily. The picture sags a bit from overlength but is otherwise solidly entertaining.

"Caught" is a psychological study built around the idea that riches don't necessarily bring happiness. Robert Ryan plays a miserable multi-millionaire, Barbara Bel Geddes his wretched wife, James Mason the poor physician with whom she finds happiness. Acting, photography and direction are superb. But a story point is left hanging: Did the little girl who suffered food poisoning live or die?

Playhouse Aide **Tells Casting**

ture actor and columnist for The this week, he stated. Star-News, told members of the Junior Chamber of Commerce at luncheon yesterday at the Ath. and theater. letic Club.

Readings for plays are held at the Playhouse at 7:30 p.m., each Sunday and they are open to anyone with talent. The instituread for plays and directors of Chamber's youth welfare work. each production casts his play from this list, selecting those who in his judgment, are best fitted to portray each part Whether or not they are or have ever been students at the Playhouse does not enter into the easting, Mr. Prickett assured the

The Playhouse has as its objective the training of men and

PASADENA STAR-NEWS women in all forms of the drama Tuesday, January 25, 1949 which includes the legitimate theater, motion pictures, television and radio, he said. He listed many former Playhouse stage favorites who have gone on to gain fame in the theater including Victor Mature, Gig Young, Randolph Scott, Akim Pasadena Playhouse is a com. Tamiroff, Sylvia Sidney, the late munity institution and any resident of this area reading for a part and displaying superior talent has an opportunity to be east for main stage and the stage and the stage area for main stage and the stage area for main stage and the stage area for main stage area. The stage area for main stage. east for main stage productions, rities read for parts in Playhouse Ollie Prickett, publicity director productions or tryout new plays for the Playhouse, motion pic there as Lenore Ulric is doing

Mr. Prickett's talk sparkled with anecdotes of the Playhouse

President Kenneth C. Stever announced the appointment of Harold Angerhofer and Jack Whitehead as co-chairmen of the \$10-Plate Banquet, held annually tion has a list of 2000 who have to raise funds for the Junior

OLIVIERS IN HIT TOGETHER

LONDON, Jan. 23 (AP)-Laurence Olivier and Vivien Leigh made their first appearance together on a London stage the other night. Judging from the ovation they received the noted couple clicked.

The pair appeared in an Old Vic presentation of Richard Sheridan's "School for Scandal." They played to a packed house.

The critics gave the performance rave reviews.

Footlights **

By ROBERT O. FOOTE



"WHAT PRICE GLORY?"-Back stage in preparation for allstar production which comes here to Civic Tuesday night, Maureen O'Hara and Pat O'Brien are getting some advice from Director John Ford; it is the latter's first stage production, after years of film success.

That benefit performance of "What Price Glory" which is to show at the Civic Auditorium Tuesday night, will be unique in more ways than its all-star cast and its noble purpose-all proceeds go to the Military Order of the Purple Heart. It is the first stage production ever supervised by John Ford. Inasmuch as Mr. Ford is one of the outstanding supervisors and directors of the screen, this is very unusual in a field where a vast majority of the top production men came from the stage to the films.

As readers will have noted elsewhere, this "What Price Glory" has a cast to make the commercial theater managers envious. Gregory Peck, John Wayne, Pat O'Brien, George O'Brien, Maureen O'Hara, Robert Armstrong, Wallace Ford, Ward Bond, Harry Carey, Jr., Luis Alberni, Babe Hardy and a dozen others-none of them being paid a cent of salary. Harry Joe Brown is producer, with Ralph Murphy stage directing, Laurence Stallings, co-author with Maxwell Anderson of the play, also is associated with the production. Mr. Stallings himself is a Purple Heart veteran, having lost a leg while with the Fifth Marines in the first World War. The production already has played in the San Francisco region and is due, after its onenight stand here, to be seen in Long Beach and in Los Angeles if a theater can be obtained. The money realized will start a fund

to build a ramp-clubhouse for paraplegic veterans.

Getting back to the fact that this is John Ford's first stage production, the explanation lies in the fact that he entered the movies as a prop-boy, his job having been obtained for him by his brother Francis Ford, who was the Clark Gable of the silent screen days. John worked his way up and his earliest fame came from Westerns, in which he brought to stardom the late Harry Carey. Together they dreamed up the idea of the first three-reel Western features. Then they branched out into fivereelers. How far Ford has gone is officially recognized in the fact that he has won the "Oscar" of the Academy of Motion Picture Arts five times. Three times it was the feature award, for "The Informer," "The Grapes of Wrath" and "How Green Was My Valley" and twice for documentary shorts he made while in the Navy. He was then in charge of cameramen in the thick of battle and himself was badly wounded at Midway. He was released from the Navy with the rank of captain.

ARCADIA, CALIFORNIA, SUNDAY, FEB. 6, 1949

Church of Transfiguration Woman's Auxiliary To Sponsor Local Penthouse Players Production Wednesday Night

With the leads being played by Gene Evans and Martha Brandin, both professional thespians, "Tons of Money," a three-act comedy, will be presented by the Penthouse Players at the Arcadia Masonic temple. 506 South Santa Anita avenue, Wednesday night, under the sponsorship of the woman's auxiliary of the Arcadia Episcopal Church of the Transfiguration. Curtain time is set for 8:20 p. m. The play was writ-

*ten by Will Evans and Valentine and is considered one of the most successful of modern English farces. having played 750 performances in London.

The Penthouse Players, well known in this area, were organized in 1945, with two definite aims: to bring the best of theater fare to drama patrons and to provide an unusual outlet for persons interested in acting. The Penthouse theater was the original exclusive'y central stage theater in this vicin-

"Tons of Money," as other Penthouse productions, will be staged in the center of the audience, which its on the same level as the performers and completely surrounding them. It is the hope of Church of the Transfiguration woman's auxiliary to develop enough interest in the Penthouse project to bring the unique troupe here at regular in-

Evans, who plays the male lead in Wednesday night's production, first appeared with the Penthouse Pliyers two years ago in "Dear Ruth." He has since acted in other well known plays at the Penthouse theater and has appeared in a number of moving pictures, including 'Under Colorado Skies," "Assigned to Danger." "Berlin Express," "Larceny" and "Criss Cross."

The feminine lead in "Tons of Money" will be played by Martha Brandin, who was with the Red Cross, North Atlantic Command. airborne division, in Newfoundland during the war. She, too, has appeared in numerous topnotch Penthouse productions.

Others in the cast include Helen Carlson, an experienced professional actress; David Roman, who has taken as many as five different parts in the San Gabriel Mission play, receiving the plaudits of critics as five different actors; Dee Dee Parriott, Strech Murphy, Frank Watcher, Denny Hawkins and Harriet Uecher.

Tickets for Wednesday night's performance are available from the following members of the church committee: Mrs. Thomas Paul, DOuglas 7-3911; Mrs. John Wall, DOuglas 7-1716; Mrs. Benjamin Sherman, DOuglas 7-6769; Mrs. Russell McMurphy, DOuglas 7-2514, and Social Chairman Mrs. Kenneth Smith, Douglas 7-3404.



GENE EVANS



MARTHA BRANDIN



THE STAGE IS SET—Howard Banks, director, holds script of "Let Us Be Gay," midwinter production of the Nine O'Clock Players which will open Jan. 28 in Assistance League Play House. Members of the cast are, left to

right, Herbert Wyndham as Whitman, the butler; Mrs. Kenneth Jeffrey as Madge; George Evans as Bob, and Mrs. Wilson Jones as Kitty. It will bring many laughs to playgoers.

Times photos by Jack Carrick.



CHESS GAME—Madame Bouccicault, who is really Mrs. A. S. Raubenheimer beneath the white wig, seems to be a good chess partner for Townley (Jimmie Logan).

Nine O'Clock Players Offer Gay Comedy

BY CHRISTY FOX

Nine O'Clock Players of the Assistance League are up to their ears in "Let Us Be Gay," their midwinter production which will have its opening night Jan. 28 in the Assistance League Play House.

It's the one adult play of the year for them (remember their "Princess and the Swineherd" for youngsters?) and they are having lots of fun with it. The play setting is a country estate and there is plenty of gay repartee, with Victorian manners and amusing circumstances.

Playhouse Reveals Late Winter Slate Of Famous Plays

Lenore Ulric and Sally O'Neill will team as the "Bunner Sisters" to lead off Pasadena Playhouse late winter play slate. Dramatized by DeWitt Bodeen from the Edith Wharton novel, world premiere is slated from Jan. 26 to Feb. 6.

Bunner Sisters" is a sensitive and moving drama of the devotion of two sisters and is regarded by many as an American classic. New York in the '70's is the background. Barbara Vajda directs the Playhouse staging.

Emmet Lavery's comedy-drama, The Gentleman from Athens" is scheduled from Feb. 9-20 and brings the story of a young Congressman from California who storms the Capitol hill heights. Lavery pulls no punches and mixes laughter with dramatic attention toward one world. The play was an entry in the 1947 Lroadway season and gets its first coast howing at the Playhouse, under George Phelps' direction,

'Dark of the Moon," a legend with music by Howard Richardson and William Berney, comes Feb. 23 to Mar. 6. Written around the famous legend of Barbara Allen and her witch boy wooer, the play deals with supersitition and folk lore of the Smoky mountains. Gilmor Brown and Julia Farnsworth team on the

Topping finale to the Playhouse series will be the special guest appearance of Jane Cowl in Maxwell Anderson's "Elizabeth the Queen," from Mar. 9 to 20. Under Blevins Davis' direction, the noted star will make a select few appearances in the play across the country.

Players Lure 1949 Capacity Crowd

SAN GABRIEL, Jan. 31.—Before a capacity audience Friday evening the Intimate Theater Players of Altadena presented "The Night of January 16." Funds from the program will be used by the Washington P.T.A. to carry forth its youth activities in many lines his year.

The "jury," which found "Karen Andre" not guilty was composed of Rev. Franklin Gibson, Mayor George H. Smith, City Administrative Officer Carl Gruendler, Police Chief Frank Carpenter, President Milton Gray of the school board, President Mary Cornelius of the Alhambra School Board, Principal Cliff Brubaker of the Washington School, Mrs. Paul Britt, President Mrs. Edward Bates of the Washington P.T.A., Mrs. C. A. Day, Mrs. Franklin Gibson and Clinton Baxter.

'Met' to Fete **Tibbett Tonight**

NEW YORK, Jan. 21. (P)-Baritone Lawrence Tibbett will be honored tonight upon completion of 25 consecutive years with the Metropolitan Opera.

After the performance of Benjamin Britten's "Peter Grimes," singers, stagehands and others will give a backstage party for the singer.

Twenty-five years ago, Tibbett, fresh from California and still wavering between a singing or his role consisted entirely of acting career, made his debut at singing off-stage. the Met as Lovitsky in "Boris Three years later he became Godunoff." His presence was famous with his port ayal of not noticed by the audience, for Ford in Verdi's "Falstaff."

Light Opera Group Tells of Production Plans for Season

After a number of delays, the Light Opera Association of San Gabriel valley is now ready to announce production plans for the early spring season, Dr. Jack Loop said recently. Five shows will be given, each to run for four days, starting Apr. 20.

Dates already booked at the Mission Playhouse, San Gabriel's civic auditorium, will be for Apr. 20. 21, 22 and 23; May 11, 12, 13 and 14: June 1, 2, 3 and 4, and again later in the menth on the 22, 24, 75 and 26. Only one production will be given in July, on 13, 14, 15 and 16.

Auditions for singers and dancers began at the Mission Playhouse on Feb. 7 and will continue from 7 to 10 p m, each audition night on the following dates: Feb. 15, 16, 17 and 23, and also Mar. 2, 9 and 16 M r. 16 is absolutely the last date auditions will be given as the first production will go into rehearsal about Mar. 20. Artists are urged to audition early as casting for the first production will commence immediately.

Dr. Loop said that those wishing to be in the productions and who have auditioned before, need not wait on formal notification but will be welcome at any of the auditions All of the chorus, as well as some of the principals, will be chosen from those auditioning.

The scholarship plans of the or camzation will be in effect for real dents of the San Gabriel valley who appear in the productions.

'Death Takes a Holiday' 1949 Presented in Monrovia

MONROVIA, Jan. 17.-When the comedy "Death Takes a Holiday" was presented here Saturday night at the Monrovia-Arcadia-Duarte High School Auditorium, a group of local persons of varied jobs and professions were featured in the cast.

Varied Trades Richard Maxwell, a pilot and civilian flight instructor, played the Duke, who was forced to be host to Sirki, Prince of Shadows. The latter role was played by H. L. Sutton, a bacteriological laboratory worker, whose verse recently won him the Phelan Award in Literature for 1948. Doris Bogner, a fashion model and career business woman, played the dreamy young girl capable of a love greater than death. Safety engineer for the co-op wind tunnel at Caltech, Ed Ryman, defied His Majesty as a major in the Foreign

The play was the first offering by the Foothill Community Players. It was written by Albert Casella and adapted by Walter Ferris for production on Broadway

Members of Cast The varied members of the cast included Lillian Gronen, monologuist and lecturer on daffodil culture; Paul Bogner, a singer and dans described and lecturer on daffodil culture; Paul Bogner, a singer and dancer; Mildred Sutton, a former juvenile probation officer; Libby Wiedemann, a veteran of Eastern little theaters. Lyle Preston, department store clerk; Nancy Cale, housewife; Muriel Hainly, secretary; Charles Austin, a Pasadena City College student, and Larry McAllister, stock clerk.

PASADENA STAR-NEWS_13 Monday, January 17, 1949

'Winterset' Due Next on Stage of Little Theater

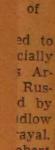
Helena Nigra, executive director of the Intimate Theater Players, announces the theater's next production as Maxwell Anderson's "Winterset."

The first reading, which was by invitation only, was held Jan. 11. A second reading, open to all qualified, experienced actors. will be held at 7:30 p.m. tomor-

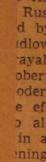
The call back is scheduled for Thursday, at which time all asting will be complete.

Rehearsals start Feb. 1. "Win-terset" opens March 12. Cast will be held through April. Ray-mond P. Massey, former Play-bouse director, will direct.

There are two important roles open in two other Intimate theater productions. For fur-her information call Sycamore



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Portraying a great role, Katherine Cornell will appear soon in Salt Lake as Elizabeth Barrett. Brian Aherne stars as Robert Browning.

Salt Lake Will Welcome Cornell April 17-18

At 9:45 a.m. on April 17, one of the great ladies of the American stage will arrive in Salt Lake City. Katherine Cornell will bring her famous production of "The Barretts of Wimpole Street" to Kingsbury Hall April 17 and 18. It is a revival of the drama which she took abroad two years ago for eight weeks to entertain the fighting forces-and which kept her there six months such was the furore created. When she returned to this country she presented the play in New York for many months.

Again Brian Aherne is starred

opposite Miss Cornell's Elizabeth Barrett as Robert Browning. Wilfred Lawson is featured as Papa Barrett and the supporting company is commensurate with the importance of the pro-

Miss Cornell enshrined herself in the hearts of the theaterlovers the country over when she gave voice to the idea that the theater belongs to all America and not only New York and the eastern seaboard"-and took to the road to prove her point.

Porterville Barn Big Hit as a Theater

PORTERVILLE, May 7-There have been hundreds of barn theaters throughout the United States, but few have enjoyed the unusual response given to The Barn Theater in Porterville.

This different, nonprofit corporation was organized in the summer of 1948 as an experiment in professionally-staged theater in a rural, agricultural and theatrically-untried area.

Tree-Dotted Lawn

The San Joaquin Valley provided the locale for the theater plant, which utilized a small rustic barn set at the end of a spacious shade-tree-dotted lawn as a stage. The success of the entertainment resulted in continuation of the theater into a year-round project under the full-time direction of Pete Tewksbury.

Interested in the idea and directly assisting in its operation from the beginning were the citrus grower and former opera star, Douglas Beattie, and Rancher-Novelist Dorothy Baker and her husband Howard, retired professor of English literature.

To stimulate interest in the struggling project, "The Late Christopher Bean" and an oldfashioned melodrama produced in a manner similar to "The Drunkard" were staged in successive months. Both drew increased interest.

'Our Town' Held Over

Then Beattie appeared in "Our Town." His portrayal of the Stage Manager was so successful that the play was held over.

A little known, completely inexperienced local girl from Strathmore named Shirley Lightner was spotted in this play by a Warner Bros. scout and is now in line for probable screen assignments.

Following up this success with a family comedy, the Barn is currently staging "Junior Miss." Adding an unusual touch is the appearance of Dorothy Baker in the role of Hilda, the sour-faced

Mrs. Baker, now living on a citrus and olive ranch in near-by Terra Bella, is best remembered for her novel, "Young Man With a Horn," which is presently being made into a movie starring Kirk Douglas and Lauren Bacall. Materials Donated

The quality which gives this theater such an unusual flavor is the wholehearted and selfless participation of members of communities all over the Central San Joaquin Valley.

Amateur, former professional and aspiring actors from as many as 10 communities have worked long hours at the theater. Local merchants have donated large amounts of necessary materials and skilled labor toward the theater's success.

Typical of the theater's attempt to bring realism and actuality to the stage is the casting of the June offering, "The Night of January 16th," which has just been completed.

This play, which takes place entirely in a courtroom, will feature a real lawyer in the part of a defense attorney and a real judge in the role of the presiding jurist. It is this pin-point casting which has enabled the theater to bring a professional level of performance to the stage

Seats Less Than 200

A cross-section of American life, from farm hands to well-todo citrus growers and ranchers, has not only participated in the plays but has supported it as the audience.

The tiny building seats less than 200, and each play is scheduled for a seven-day run. Summer plans now going into effect call for a six-play schedule with a new show every two weeks, each one playing two successive week

The theater is supported solely through its box office, with no outside income whatsoever, and the growing wholehearted attendance will permit not only the retiring of early season debts but also the gradual improvement of the building and plant.



FAMILY MAN—Al Jolson is shown here in a domestic scene with his wife, the former Erle Galbraith, World War II X-ray technician, and their adopted child.

Story on Page 3, Column 1.

Jolson Story a 'Chapter' in Theater

BY HEDDA HOPPER

Al Jolson for almost half a century has been Mr. Show Business. He has seen them all as they came and went, from Bert Williams to Bing Crosby and Bob Hope, and nobody can take it away from him—he's a great entertainer.

When he was a kid in Washington, D.C., and ran after the organ grinder singing "Sweet

Illustrated on Page I. Part IV

Rosie O'Grady," people poked their heads out of windows to hear him, and when he was the star of the Winter Garden when Broadway was the Milky Way, audiences made him sing dozens of songs at every show.

They Yell for More

In Hollywood a few weeks ago at the Friars Frolic he followed Jack Benny, Bob Hope, Eddie Cantor and the rest of them, and still had the customers yelling for more.

When he first put on blackface he gave theater patrons a new tradition. It was he who made the screen sing and talk in "The Jazz Singer" and "The Singing Fool."

Long before other stars went overseas during World War II, Al Jolson and his accompanist, toting a midget piano, went to the Aleutians, China, London, Italy and Africa and played 10 and 12 shows a day, sometimes to hundreds and sometimes to just one GI lying in a hospital cot.

Malaria and Love Bug

While he was wearing the USO insignia, Al got the malaria bug. He also met a lovely girl, his wife. He was playing in a remote Army camp in the hills of Arkansas and noticed an attractive girl sitting down front. After the show he drove on to his next date, but with the picture of the girl in his mind.

He called back and described her to the camp's commanding officer. She was Erle Galbraith,

an X-ray technician.

On his return he began a period of many weeks' correspondence with her, asking if she'd like to come to Hollywood and make a try for the movies; but she didn't think much of that idea. He kept urging her and finally arranged to place her as a novice in the stock list at Columbia Studio for \$75 a week.

That Southern Accent

When he met her at the train, Al said, "Are you Miss Galbraith?" "Ah sho' am," she answered. It was the first time he'd heard her speak. It had never occurred to him she'd have a southern honey-dripping, sugarcoated accent that no amount of coaching could ever cure.

Al at this time had put out the torch he'd carried so long after Ruby Keeler divorced him. He was stricken with pneumonia and the doctors had to puncture a lung. When he recovered enough to think of sitting up the nurse told him a young lady had called every day to ask about him.

It was the Galbraith girl, so Al made up his mind to ask her the \$64 question. They are Hollywood's most surprising marriage success.

A Devoted Wife

She has never shown the slightest interest in night clubs or the party circuit. She is completely happy in her devotion to Al and their adopted child, and to their home in the valley.

Al is one of the richest men in Hollywood—a millionaire. But there's no truth whatever to the story that Warners gave him thousands of shares of stock in lieu of salary when he made "The

Jazz Singer" and "The Singing Fool." Those pictures made millions for Warners and gave the industry new life.

Al was paid a flat \$75,000 a picture, one of the best bargains Jack and Harry Warner ever made. But Jolson did buy stock in their company and made a great profit from it. He already has been paid more than \$2,000,000 for his share of "The Jolson Story" and expects the new Jolson picture to pay as well.

It Can't Be Taught

"What of the future?" I asked. "Where are tomorrow's stars coming from?"

"Well, Hedda," he answered,
"you're an old trouper yourself.
You and I both know acting is
not something you can teach.
You've either got it, or you
haven't. It's like Louis Armstrong
says—'If you've got to ask what
it is, you'll never know,'

"Maybe show business is getting to be a lost art. It used to be if a kid was a hit at the theater when they had 'amateur night,' a scout would see him and get him a break in burlesque, or in a medicine show, or the circus. Then if he had what it took he'd latch on in vaudeville. Finally maybe he'd he ready for Broadway in a musical for Ziegfeld or the Shuberta.



NUCLEUS-Jayne Meadows, Benno Schneider and Fay Mac-Kenzie are planning a repertory group which will stage oneact plays, beginning April 24, at Assistance League.

Film Stars Join in New Repertory Stage Project

BY JOHN L. SCOTT

A pianist has his piano and an has this to say about it: artist his brushes, but an actor

Following out this theory, a the best opportunity possible. group of motion picture players at the same time give themselves with original playlets. "acting exercises."

Not Named Yet

"Strange Bedfellows;" John Ha- run a school for beginners." gott, former Columbia producerdirector and Theatre Guild manincluding Jayne Meadows, Celeste

their ambitious project Sunday, signments. April 24, at the Assistance League "We are trying to keep from go-

Kenzie and Walter Burke in Noel response.

Coward's "Red Peppers," Arthur Franz and Jacqueline White in Dorothy Parker's "Here We Are, John Archer and Diane Douglas (wife of Actor Kirk Douglas) in "The Valiant," and Marjorie Lord and Irene Tedrow in "At Lib-

'Inspired' by Schneider

It is possible that Celeste Holm will be an added starter on the first bill, providing she can ar-range her film schedule.

[spired" by Mr. Schenider, who

"We are trying to inaugurate theater in which Los Angeles will can't practice acting by himself be interested, and at the same unless he's delivering a soliloquy. time give each one of our actors

"Our efforts have attracted the attention of some have banded together in a co- and writers, including Joe Manoperative stage venture for a dou- kiewicz, Milton Krims, Dorothy ble purpose. They will provide Parker and others, who will conentertainment for the public and tribute to our second presentation

"Ours is a limited group and we are working toward building good theater here. If our initial This theatrical coterie consists offerings succeed we undoubtedly of Benno Schneider, who directed will seek larger quarters. We are the recent Broadway play, plays, but we do not intend to

Jayne Meadows' Views

Miss Meadows, one of the prime ager, and a list of acting notables, factors in the new project, said: "Actors and actresses in the Holm, Vera-Ellen, Arthur Franz, movies do not average more than Fay MacKenzie, Walter Burke, two or three pictures a year and Diane Douglas, Norman Lloyd, therefore find themselves with Marjorie Lord, Irene Tedrow, spare time. If they go back to Keenan Wynn and John Archer. Broadway they might lose that The "No-Namers"-they have plum film role, so they just sit no official title yet-will initiate and meditate between cinema as-

Play House with five one-acters. ing stale, you might say, by play-This opening session will be by ing in these one-acters, and we invitation only; but on April 30 hope the public will enjoy them. and May 1 and on subsequent None in the company will 'make week ends the group will play money' out of the venture. Nei-to the public at a reasonable ther are we 'going arty in a Greenwich Village cellar."

The first program stars Jayne | Ambitious plans call for a per-Meadows in Tennessee Williams' manent repertory theater, but nat-"Hello From Bertha," Fay Mac-urally that depends upon public

'Love in Upper Sandusky' Amusing Stage Offering

Key Theater in San Fernando munism is thoroughly scouted in Valley suddenly becomes a good the treatment of a lady party situation for those who want to be amused. "Love in Upper Sandusky," presented as a new come-

The play will need building for a metropolitan setup. Movie-makers may see in the show opportunity for an entertainment that will hardly be in the surprise class, but that will do its duty in the routine of screen events. At least, "Love in Upper Sandusky" is not a dull experience, as these theatrical experiments so often are, and it benefits especially by the good trouping.

Postwar Story

The authors have stirred together marital involvements, labor troubles, Russian influences much derided and satirized in the play, and other elements to give their plot animation. It is a postwar scherzo that they have evolved, which has enough of sound basis to be convincing for farce purposes. There is stress put on the easy settlement of labor issues through capitulation of the employer. However, Com-

member and her husband, who turn the Ohio household upside down.

Talbot as head of the manse husband shows up.

Brief Romance

and occasionally has a moment particularly noted. for romance with the labor leader's daughter in the midst of all the sociological turmoil.

Funniest episode in the play is the minister's attempt to marry the two, interrupted by the clash of ideologies expressed by the witnesses, regardless of the formality of the ceremony.

The performances referred to dy by Edward Emerson and and the factory is about to em- may all be rated good, especially Charles Williams, scores with bark on a second marriage to the Talbot's and Maxey's. Miss Arlaughs once it is thoroughly daughter of a labor leader. His thur is also capital, and her Ruslaunched. It is well played by son in the service has married sian spouse is well enacted by most members of the cast headed abroad to the Russian lady, who Leonid Penayaev. Joan Sudlow by Lyle Talbot, Louise Arthur, had had a rior husband and off- gives a consistent portrayal. Paul Maxey and Cliff Clark, as spring. The Russian has moved Lynnda Mason is pleasing. Robert the main contributors to the into the ho ehold, and promotes Whitman, Edith Janis Broder, her ideas. Oltimately her first Chester Clude who is quite effective, Mickey Little, who alternates with Peter James in a boy role were in the opening Meanwhile Talbot threshes night cast. John Christian as the around with an associate in busi- minister, and Pat Sexton and ness, played by Maxey, and the Douglas Hughes as workmen and labor leader portrayed by Clark, Marietta Canty are also to be

EDWIN SCHALLERT.

Moliere Plays Provide Riotous Entertainment

The Circle Players are cur-production given under the superrently taking many bows for their vision of Jerry Epstein. The audimost riotous presentation. The ence applauded Crawford loud and group undertakes a thorough ex-long for his tour de force in an ploration of comedy, staging "Mas- extensive and difficult role, during ter Pierre Patelin" in five scenes, which he even daringly sat on the and "The Doctor in Spite of Him- lap of one audience witness. self" in two episodes. The former Georg Stern, who appeared in "Master Pierre Patelin." Schallert, is 15th cenutry farce, the latter by Kaplan and Miss Freeman shared Moliere. "The Doctor in Spite in this approval because of the the semicurtain raiser which pre- laughs that they furnished in

such an outburst of slapstick at in "Rain." close range as when John Crawford, cast as Sganarel, and Kathleen Freeman playing his wife, shouting and yelling as they both film contract before a week is roll about on the floor.

Eccentric Characters

As if this were not enough rawford gets a cudgeling shortly thereafter from William Schallert cast as a fastidious dandy, and Marvin Kaplan, another eccentric Mabel Albertson directed the

their amazing interpretations. There has seldom if ever been Schallert's was in utter contrast to the Rev. Davidson he portrayed

Beauty Discovered

The main play introduced a Martina, have a domestic battle, Dresden China beauty in Shirley scratching and cuffing each other. Davis who will doubtless have a

P. H. past. It also had a colorful French-accented lady, Denise Darcel. Patricia and George England in "Master Pierre Patelin" were a provocative partnership, and England capably sustained difficult duty.

Miss Freeman was a brilliant success as a bewigged judge in this play and Gregg Martell was equal to the occasion with his sheep imitation.

Paul Levitt was approved in The Doctor in Spite of Himself." John Peri and Alan Sand had other roles.

With these two plays the Circle is likely to score its biggest popular success.

LUNT AND FONTANNE FINALLY REACH FOUNTAIN OF YOUTH

BY EDWIN SCHALLERT

Alfred Lunt and Lynn Fontanne can still look miraculously young upon the stage. It takes most of three acts and four to five scenes to discover this fact in "I Know My Love," which brought their return to the Biltmore Theater last night, but it is quite a stunning revelation when it finally eventuates.

I am not so sure but that this isn't also the most important revelation offered by the S. N. Behrman adaptation from the French. in which the two lustrous and much admired stars are appearing. Certainly it is one of the

most compensating.

They have a show in "I Know My Love," to be sure, because they can go the gamut in effects, make-up, costuming and all the appurtenances. But they also have a drama that moves backward rather than forward, and that does not glide easily in its progress in reverse. Some of it is on the verge of great tedium, which is rare with any play that benefits by the presence of these two magnetic personalities of the theater.

Guild Offering

The Theatre Guild and John C. Wilson present "I Know My Love." It has arrived here on a tour west before it has reached New York.

Marcel Achard is credited with the original "Aupres de Ma

Blonde." Lunt himself directed. The cast surrounding the two stars can stand a pretty thorough revision. It is adequate enough in its way, but with a few exceptions not satisfying. Geoffrey Kerr, Anne Sargent, Katherine Bard and Betty Caulfield may, perhaps, he most favorably mentioned. Noel Leslie and Lilian Kemble-Cooper late on the scene qualify competently for their assignments.

It is Lunt and Fontanne in their roles of a married couple celebrating their 50th wedding anniversary, and then disclosing what they were one generation and two generations previously, who carry the burden of the unfoldment. And they are fully equipped for such a tour de force.

Edge to Fontanne

To Miss Fontanne must go the bigger edge of distinction in the achievement, for it is she who has to reflect the essential sentimental psychology of "I Know My Love" even more than Lunt in his por-

Behrman as the author certainly does not help her too

much in the dull solo scenes that she has to play in the second act, which are as close to the maudlin as any play in which the two have acted has ever come.

This play, when you analyze it is no different in basic elements than "Romance," "Milestones" 'Maytime," "Secrets" or any of nique. the other genre subjects which deal with the revolt against traditions for the sake of love. Some of the others were better because

they presented the contrast of an unfulfilled romance.

"I Know My Love" is far more pedestrian than, say, "Merrily We vide the sort of enlivenment that Roll Along," which gravitated their audiences really like in the from a modern period back into final episode. This is delightful. the past. I found myself, while Lunt has plenty of dramatic

But there is this to say of "I Know My Love" that with efficient doctoring it may be turned into a very good event

for its two principals. It will also satisfy here through novelty and the fact that the Coast is seeing it before New York audiences. That doesn't connote approval for its attractions which are rather latent from an entertainment standpoint.

Lunt and Miss Fontanne pro-

watching it, thinking of the better fireworks in the preceding scene shows that used the same tech- where he threshes it out with his young son. Miss Fontanne attains a great pensiveness in the closing moments of the second act.

The initial act reveals what

they amazingly can achieve together in impersonating two neople in the fading phase of

Put this all together and you have something that makes for unique interest for their devotees. But apart from this variegated pattern of their personal work, Behrman's play starts, stops, sputters, lags and would go utterly to pieces, notwithstanding his so-called fine writing, if it weren't for Lunt and Fontanne.



PARTNERS-Alfred Lunt and Lynn Fontanne will return to Los Angeles in "I Know My Love" tomorrow night at the Biltmore Theater. The new play is by S. N. Behrman.

Lunt Tripped and Fell for Lynn at First Sight

Lynn Fontanne and Alfred) had come into the theatrical prothree-week stay at the Biltmore who had a French father and an was of old American stock. He Theater in the Theatre Guild- Irish mother (Mary Ellen Thorn- went to Harvard, but detoured ing, "I Know My Love," really do at the age of 12, know their love.

was fond of declaring Alfred fell until she early acquired the grace other resident was young Noel the famous stage couple, Alfred she manifests today. country with a sultcase of play actually did. When he crossed In her early years she acted in scripts which he was unable to the stage of a Washington, D.C., Christmas pantomimes, did walk- market theater to be presented to Lynn, he tripped over a chair and fell flat at her feet.

That introduction at the initial rehearsal of a forgotten play, "A Young Man's Fancy," led to marriage within two years and the career that has established them

Both were young people who

Lunt, coming tomorrow for a fession the hard way. London- Maine, was of Swedish descent, American Theatre Society offer- ley), had studied with Ellen Terry by way of the Castle Square Stock

ons in touring the provinces and finally gained a foothold in London. There Laurette Taylor cabled her to come to this country and act with her in "The Wooing of Eve.

Alfred Lunt was born in Milwaukee. His father, a native of Company in Boston.

Miss Terry tied a bed sheet. The youthful players at first The late Alexander Woollcott walk around and around a room rooming house in New York. Anfor Lynn at the first meeting of at manipulating long trains that Coward, who had come to this country with a suitcase of play

Lunts Set P.H. Record as Stage Pair

Married couples costarring in plays were more common in the 90s and the first part of the century than today. England had its Mr. and Mrs. Kendal and we had Sothern and Marlowe in their Shakespearean productions, Mr. and Mrs. W. J. Florence, William Faversham and Julie Opp, James K. Hackett and Mary Mannering.

There were stars who had their wives as leading women-Martin Harvey and Miss N. DeSilva, Walker Whiteside and Leila Wolstan, Otis Skinner and Maud Durbin, Nat Goodwin and a whole procession of mates, Eliza Weathersby, Maxine Elliott and Edna Goodrich.

Seldom Seen Singly

For the past 25 years Alfred Lunt and Lynn Fontanne have been the representative married couple of the American theater. Since they first appeared together for the Theatre trul Guardsman" they seldem have been seen singly. "I Know My Love," which will bring them to the Biltmore Theater March 28, for three weeks only, will be the 21st play in which they have costarred, and this represents a record seldom touched in theater chronicles.

The only other husband and wife stage partners in the American theater at present are How ard Lindsay and Dorothy Stick ney and Fredric March and Florence Eldridge.

"I Know My Love" is the second offering of the 1949-50 Theatre Guild-American Theatre Society season.



ANNE SARGEANT

Cast as temptress in "I Know My Love," Lunts' new offering on Biltmore stage tonight.

Lunts Won Kerr Back to Stage

A little over a quarter of a century ago two young Englishmen made overnight hits in a play called "Just Suppose." Geoffrey Kerr played the Prince of Wales and the late Leslie Howard was his aide-de-camp.

At the request of his old friends, the Lunts, Geoffrey Kerr plays the important role of Frederic in "I Know My Love." The play came to the Biltmore Theater stage last Monday for a three-week engagement.

When the Lunts were in England last summer they had a reunion with Kerr and persuaded him to come to this country and appear with them.

Wins Fame as Writer

Since 1934, when he acted on Broadway in "Yellow Jack," Kerr had been living in his native country, achieving fame as a writer of picture scripts and stage plays. Among the former have been "The Ghost Goes West," "The Calendar" and "Fools Rush

Plays produced in England include "London Calling," "Till the Cows Come Home," "Black Swans," "Cottage to Let" and "The Man in the Street."



FEATURED—Geoffrey Kerr plays role of Frederic with the Lunts in "I Know My Love" at Biltmore Theater.



ANNE SARGENT—Plays Eleanor, the poetess, in "I Know My Love," starring Alfred Lunt and Lynn Fontanne, which will open next Monday night at Biltmore Theater.

Lunts Choose Behrman Play

When Alfred Lunt and Lynn Fontanne were winding up their four-year stint in "O Mistress Mine" in Seattle last spring, the Theatre Guild sent them the script of S. N. Behrman's latest play, "I Know My Love," then called "Speak to Me of Love."

The stars read it on the train on the way to their farm home at Genesee Depot, Wis., and immediately decided on it as a starring subject.

During a brief holiday abroad last summer Miss Fontanne had costumes designed by Molyneux, while Lunt hunted furniture of the different periods in London antique shops. Then they returned home and devoted the next six months to gardening and building a new greenhouse on the farm until they started rehearsals of the play in New York in mid-January.

"I Know My Love" will have its West Coast premiere at the Biltmore Theater Monday night, March 28.

Geoffrey Kerr was persuaded to return to the stage to play the important role of Frederic.

New 'Hamlet' Approved on Ebell Stage

The Margaret Webster Shakespeare Company dusted Shakeworkout in "Hamlet" at the Wilshire Ebell Theater Tuesday night.

a near scenery-chewing version, shelving a good deal of outmoded tradition, adding some effective "business," with actors playing their roles naturally, yet with enough of the lines' dignity to satisfy the sticklers. Tightness of the cast at the beginning wore off, and the play's meaning came vividly alive, even curtains and drapes with judicious lightings serving to outline the Dane's char-

Ovation for Players

Not even the grumbling, shrieking phonograph which provided incidental music marred the performance for the audience, which, at the end, rose and gave the players anovation.

Alfred Ryder's Hamlet is young enough, with fire and sensitiveness and the ability to be direfully hurt, and mature enough to bring brooding sorrow to the role. Indeed, Ryder gives color and life to the Dane's varying moods, not omitting the sly and mostly bitter humor, his portrayal growing in power and fire with its advance.

Innovations Include Ophelia kneeling before a shrine during the famed soliloquy, brief but passionately tender scenes between Hamlet and Ophelia, and

Hamlet's embrace of his mother in the bed chamber scene. All possible humor, too, is brought

Every character, to the humblest, is well thought out. Arthur O'Connell's Polonius is richly mellow, beautiful Carol Goodner's Queen is delicately feminine. Joseph Holland is forceful as the speare off and gave him a real King. Virginia McDowell's Ophelia is hauntingly lovely, endlessly appealing, Lee Payant's Laertes manly and sympathetic, It was an exciting if at moments and David Lewis' Horatio finely upstanding. Carl Don's gravedigger is jauntily humorous; and all the other roles are satisfactorily played.

Streamlined 'Macbeth' P.H. Offered on Ebell Stage

BY PHILIP K. SCHEUER

revived briefly when the Margaret Webster Shakespeare Com- tain. and travel on.

Evans "Hamlet" and other works the best o' the cut-throats." of the Bard. Two of its five acts The settings were managed told, is for the benefit of students. The predominating tone was Ryder's Malcolm to venture an

Handy Prep Course

And, perhaps as the inevitable corollary, the effect was that of a quick run-through, of "this is how it will be when you see it blitzkrieg.

The acting ranged from fair to good; most of the principals, at any rate, made themselves heard. But neither Macbeth nor his missus attained the high and terrible authority of incarnadined evil; they were stumbling plotters, as Shakespeare intended, but with the emphasis on the stumble and not the plotting.

Cumulative Scenes

The "first" act came together, coalesced, for moments after the murder of Duncan. In the "second," up to the time of my forced leave-taking, the spark ignited

again following Macbeth's defi-The era of strolling players was ance of Banquo's Ghost at the feast. I imagine it blazed fairly steadily from there to the cur-

pany rolled into town and the The audience responded with Wilshire Ebell Theater last night, its attention. Its only outward to give a performance of "Mac- manifestations took the form of beth." The troupe will tarry this scattered titters at the cackling evening, present its "Hamlet," sound of the porter's maunderings. There was, too, an appre-The play last night was in the ciative chuckle at the murderer's streamlined tradition established description of how he dispatched by Miss Webster for the Maurice Banquo, and Macbeth's "Thou art

preceded the intermission; three mostly with curtains, drapes and followed. The streamlining, I am more curtains; props were few. and other impatient moderns. The murky gray, with some reds and opinion. play keeps moving, physically. blues among the costumes. On Carol Goodner showed the purpose. So did the music-recorded.

Capable Delivery

Joseph Holland made his Macreally staged, thus and thus and beth businesslike. There was no so and so." It was not so much room for nuances of inflection, theater as an illustrated text of either for him or the others. But theater . . . Shakespeare as a he read his part well. Arthur mobile unit-but without the O'Connell seemed to me a likable and proficient Banquo. I did not kee and hear enough of Alfred

Producer Here P.H. to Take Charge of Ebell Plays

Margaret Webster has flown here to take personal charge of the presentations of "Macbeth" and "Hamlet," which her Shakespeare company will present in Wilshire Ebell Theater tonight and tomorrow night, respectively.

Miss Webster, whose brilliant Broadway Shakespearean productions have made theatrical history during the past decade, was not with her company during its southern and southwestern tour. during which sold-out houses seemed to justify her belief in the need for a touring group functioning on the repertory plan.

Tonight's Macbeth will be Joseph Holland, with Carol Goodner as Lady Macbeth, and Alfred Ryder, Arthur O'Connell, David Lewis, Virginia McDowall and John Edward Straub in support.

"Hamlet" will be played by Ryder tomorrow night, with Miss Goodner as the Queen, Holland as Claudius, Miss McDowall as Ophelia, O'Connell the Polonius and Straub as the Ghost.

or served the strength neither of face nor of bearing required for an ideal Lady Macbeth. Nevertheless, she, too, knew her lines, and she spoke them to the best of her ability. David Lewis was the Macduff.

Message Dramas Fail as Box-Office Magnet

BY MARK BARRON

jects which are seldom success away to war, as if his blindness fully handled in the theater does not exist. plays about horse racing and plays with social significance.

Mack tried one about horse racing, his "Weather Clear, Track Fast," which was not a success He never attempted one about social significance, certainly a worthy subject, but one which hardly ever leads to long lines at the box office.

That Tuneful Tinkle

Mack was interested in dramat- smell. ic art for itself, but it sounded Gershwin tune.

refugees from oppressed zones in But, he pleads with find a new way of liberty and life truly loves her. in free America. The play closed | The arguments of convention,

Now Bernard Reines, a playwright making his first bow on Broadway, brings forth another play with a theme having far. problem which has been faced in reaching social significance, a every nation where the color line story written with what is ob-

Intent on Sermon

But the playwright is more The play does have the advan-concerned with getting his "mes- tage of two fine performers in providing the audience with en- gir tertainment

sight on Guadalcanal.

Returning to his very proper performances on Broadway. home in Boston, he finds, in his tragedy, that things are not what they seemed to be when he went

His mother, who has been

reared to do all the right things NEW YORK, Feb. 5 (A)-A wise at the right time, is oversolicitous and very successful playwright in her zeal to do everything for him. This irritates the blind vetactor, Willard Mack, once re- eran, who angrily insists he be marked that there are two sub- treated as if he never had been

Finds Understanding

The one person who understands him is Julie, his mother's maid, a young woman of rare intelligence and understanding. She has all the kindness and tact to make him feel his blindness is not a handicap or anything to be noticed. She calls upon him to 'look" at the beautiful flowers in the garden, flowers which he cannot see, but which he can feel and

Then when he tells her he loves nicer to him when that box office her, she tells him gently a fact cash register was playing a he has never suspected before. She tells him she is a Negro.

Recently George S. Kaufman | The young soldier's response is and Edna Ferber, two established both automatic and typical of his dramatists who seldom write a upbringing he berates her, claimfailure, opened on Broadway a ing she deliberately deluded him. drama of deep and sympathetic She, facing facts and being sensisocial significance, "Bravo." ble, says their romance is impos-It told the story of a group of sible in the world as it is today. Europe who were attempting to with him, to marry him, for he

after only a few performances, however, are more powerful and The failure could not be charged she goes away to save him from to inept playwriting, yet it was what she realizes would be an a subject that did not appeal to even deeper tragedy for him than a widespread audience.

Age-Old Problem

Reines presents here an age-old viously a great deal of feeling on problem. The weakness of his the subject on the part of the play is that he hasn't a single author. This one, "Forward the answer or suggestion of an an-Heart," speaks both a story and swer for any of the problems he a sermon with intense fervor. presents. It is a play as frustrated as is the theme he dwells

sage" across to the audience than the leading roles of the blind solhe is in observing the rules of dier and the understanding Negro

William Prince plays the blind Reines tells the story, the devel- soldier with a restrained skill opment of the plot being frequent- which never allows his character ly interrupted so the dramatist to become one pleading for too may deliver a "sermon," of a much sympathy. And Mildred young white boy who returned Joanne Smith, an unusually fine from the war embittered, upset- Negro actress, plays the part of and blind. He had lost his eye- the maid with a poignant quality which has marked her previous

Unique Group Offers Play

BY KATHERINE VON BLON

A unique enterprise is the Or- lably rapid and extremely vivachard Gables Repertory Theater, clous, and his barbs still remain composed of a group of 30 young actors and actresses, who not the dancing master and also re only expound the community sponsible for the clever choreidea in theater but also in private ography. Tony Loreo, as the life. They are ensconced in an old nouveau riche bumpkin, won manse at the corner of Fountain many laughs for his burlesquing and Wilcox Avenues in Holly- of the part but failed to elicit the wood, which houses the theater proper sympathy. as well as the participants. Gregg B. Tallas, writer and film technical director, heads the group.

Dances Please

They are now offering an interesting version of Moliere's "Le Bourgeois Gentilhomme" (The Would-be Gentleman). It has been directed with adroitness by Mr.

At times the play took on the lightness and lilting measures of the dance. There were, by the way, several dancing scenes which were not only eloquent but revealed a tempo which swept the production along at a spinning pace.

The Moliere dialogue is invarpriceless.

Jack Bunch was outstanding as

GELLER PLAYERS OFFER SATIRE ON HOLLYWOOD

"Joy to the World" by Allan scenes well spiced for comedy. Scott, emerged with something slightly deeper than the all-toofamiliar satires on Hollywood. It n a top production at the Geller Workshop, and was a West Coast premiere. Michael Hopkins' direction was keenly keyed to the more or less spontaneous gayety of the piece. Johnstone White deserves a bow for his smart settings.

All the familiar figures of the typical studio are faithfully replavish office at Atlas-Continental Others who impressed were Waycharacters. Soren is a confirmed Fields and Joseph Keating. egomaniac.

Girl Offers Advice

When Ann Wood, a pretty girl from, of all things, the research department, attempts to show him the error of his ways not only about love but about his picturemaking, he is first offended then intrigued.

Ann is an idealist, and almost convinces Alexander that he possesses the same quality, but not quite. There is a documentary film, that he has long wanted to produce, but the powers that be in the head office are against it. So, led on by false promises from the head of the board, he compromises and agrees to make a picture which he knows will neither be a credit to the industry nor to himself.

Ann is furious, and decides to drop him completely. He has qualms, for he soon realizes that the board will never let him make the documentary film, that the promises are sop thrown to his

Then rebellion sets in, and he receives his congee from the studio. But as so often happens in this zany town, he is immediately offered the same position with Sam Blumenfield, an old associate against whom Alexander had a long treasured grudge. The plot-

BY KATHERINE VON BLON Iting is fairly ingenious, and the

Cast Appraised

Alan Wells gave a brilliant performance as Alexander Soren. Jill ful young actress as Ann Wood. Roy Hanson was colorful and compelling. As Sam Blumenfield, Ben Cameron won applause, Alfred Croce contributed a moving scene. William Keene's performance revealed humorous dynamite. Richard Winn has warmth.

Playing the star, Juanita Jarresented. Alexander Soren's rather rell was stunningly in character. Pictures furnishes the background man Kyler, Kathleen Hughes, Carfor the motley array of strange men Hawley, Lloyd Logan, Arthur,